The GREGG WRITER

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The Traveling Stenographer

By Clara J. Davis

Portland, Oregon

In past years we have presented many interesting accounts of experiences stenographers have met in working their way around the world. It has been done successfully and with great enjoyment by many writers of pothooks, who have given us glowing accounts of their trips. It remained for Mrs. Davis to show the other side of the picture in very common-sense fashion. Her observations were made some years ago, but her advice is even more pertinent in these days when a permanent job means more to us than it once did.

—*Editor*

"I HAVE always wanted to travel, and as soon as I finish my stenographic course I am going to do it." This emphatic statement was made not long ago by a young lady who is almost through business college. "It is an easy way to travel," she went on. "A good stenographer can always find a job because they need stenographers in practically every line of business that there is—everywhere."

Her reasoning sounds logical, but there are two sides to every question. In the first place, if she were the only stenographer who had ever thought of that way of traveling she would no doubt find a very easy road, but the road is already overcrowded and the employers are beginning to rebel against the "traveling stenographer."

Having been through this experience myself, I am passing on to others what I learned about this manner of travel. Before I left the home town office, where I had been reigning over the stenographic department for several years, I was earnestly entreated to remain where I was, both by the president and by the general manager of the concern where I was employed. This endeavor on their part to retain my services only tickled my vanity and increased my desire to travel. If my services were so important to one concern, they would be to another, I reasoned. I was sure that I could secure work wherever I wished to stop for a few weeks, and my only concern would be as to just which particular employer I would favor with my superior ability.

What was my surprise upon landing in Los Angeles —my first stopping place— to find the city full of other girls who were just as important in their home towns as I was in mine, and many of them much more so— either that or they were better at telling it than I! And we were all to learn that we looked just like any other girls to the employers of Los Angeles. The stories we told about how much our former employers hated to lose us made no impression whatever here. It was an old story to them and, besides, it soon developed that they were not nearly so much interested in whether or not we had ability to do the work as they were in whether we were permanent fixtures in Los Angeles or if we belonged to the floating class.

If a girl had been in the city a year, and especially if her parents or some relatives were there with her, she had a much better chance at landing a job, even though she had had little experience, than did a girl who was loaded down with credentials and letters from former employers but who had just stepped off the transcontinental.

If a girl has just arrived in a city and has no relatives with whom she is going to "make her home," the best thing she can do while seeking employment is to keep quiet on the subject of how long she has been there. When one has lived since birth in Jonesville and suddenly finds oneself in a large city miles

and miles from home, it is perfectly natural to want to tell the whole world about it. But if you are looking for work in an office, about the worst thing you can do is to let your prospective employer know that you are a newcomer.

However, it is a pretty hard job to keep it from him in Los Angeles, for that is almost the first question he will ask and that is just why it is so hard for girls coming there from a distance to place themselves. The employers are sick and tired of just getting a new girl "broken in" to the work and then find she is ready to start on to San Francisco, or some other place. It is the same all along the Pacific Coast, and I presume in most large cities in the United States, although worse, I believe, in Los Angeles.

In Spite of Warnings

My advice to any girl who is satisfied with her job and who is being appreciated to the tune of a good-sized check, is to remain where she is. However, I am aware that there are girls every year starting out to go sight-seeing and to work as they go, and I know that if a girl once makes up her mind to go she will do so in spite of all warnings.

The warnings in my case came in the form of letters from the chambers of commerce in the various cities which I intended to visit. Though worded differently, they all contained practically the same message, which in substance was this: "There are many girls who come here each year looking for employment. For this reason jobs are scarce and wages low. Unless you have enough money saved up to keep you in comfort for some time, we would not advise you to come, for there is no telling how long it will take you to find work."

As I stated before, nothing can change a woman's mind, once it is made up, and least of all a mere man in some distant city. My mind was made up to go even before I wrote to these gentlemen asking for their advice—such is the inconsistency of woman. I went, and I must confess that I found these men had told the truth about their cities.

Before I left my home town several girl friends talked of going with me. In the end they all backed out and I went alone, for which I was really thankful; it is lonesome, of course, traveling alone, but one is more independent. But during the time that we planned together, always a little dubious about throwing up good jobs for uncertain ones, it was a common thing to hear the girls strengthen their courage with, "Well, I'll do *anything* if I can't find a job in an office. Why, I'd even wait on table *there!*"

The last was always added with much emphasis as if to say the only reason they were not waiting on table at home was because of family pride. I expect I made the same statement myself many times, and meant it too, never once considering the fact that this is an age of specialty and that the restaurant managers, and others who hire girls to wait on tables, want experienced help just as much as office managers—and get it. Just because you are a successful business woman is no reason to expect that you are going to be snatched up for any inferior job you ask for. If you *should* succeed in getting another kind of work it would be pretty apt to be one where the ad read, "No experience necessary," and these words can always be interpreted as follows: "We intend to pay very small wages."

I have always been glad that I had sense enough to stick to stenography throughout my traveling career. Even though I sometimes got very small wages for the work I did, I at least was keeping in practice and in touch with my own profession and when something desirable did show up I was ready for it.

"Any Kind of Work"

I found there were many other girls besides my home town friends who had ideas about doing "any kind of work." Some of them carried out this threat and what was the result? Two girls that I particularly have in mind came to San Francisco from Canada; not being able to get work immediately they went out in the country to pack oranges. They had never lived in the orange country and this sounded novel and exciting, besides it would be something to do. But after the first novelty of camping in the orange orchards and of seeing rows and rows of green trees with the large yellow fruit had begun to wear off, these stenographers found that sorting and packing oranges was no different from sorting apples, potatoes, or any other farm product and that it was just as tiresome. Besides, they were paid according to the amount of work they did and having been trained in writing shorthand instead of wrapping tissue papers around oranges, they found their pay was very small indeed. After several weeks of this they came back to the city.

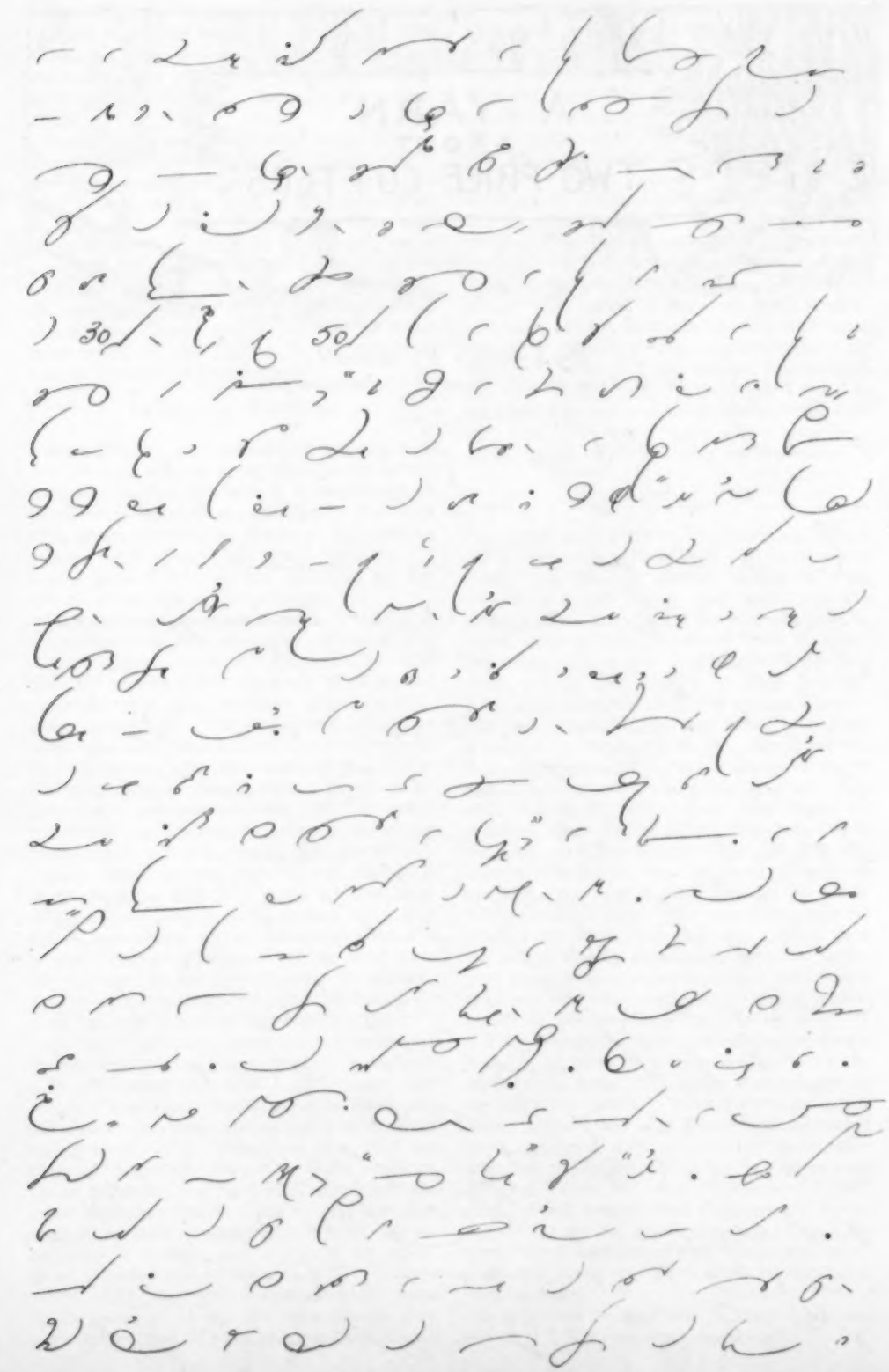
They looked for work a while longer, found nothing, so boarded a train for Los Angeles. Here they were still more discouraged in stenographic work. After watching their funds grow lower and lower and becoming more and more discouraged, they were again attracted to the ads calling for help in packing oranges. One ad read, "Experienced help only." Well, weren't they experienced? Away they went to the country again. This time they stayed until the orange season was about over and there was nothing to do but come back to town.

I happened to hear one of them when she

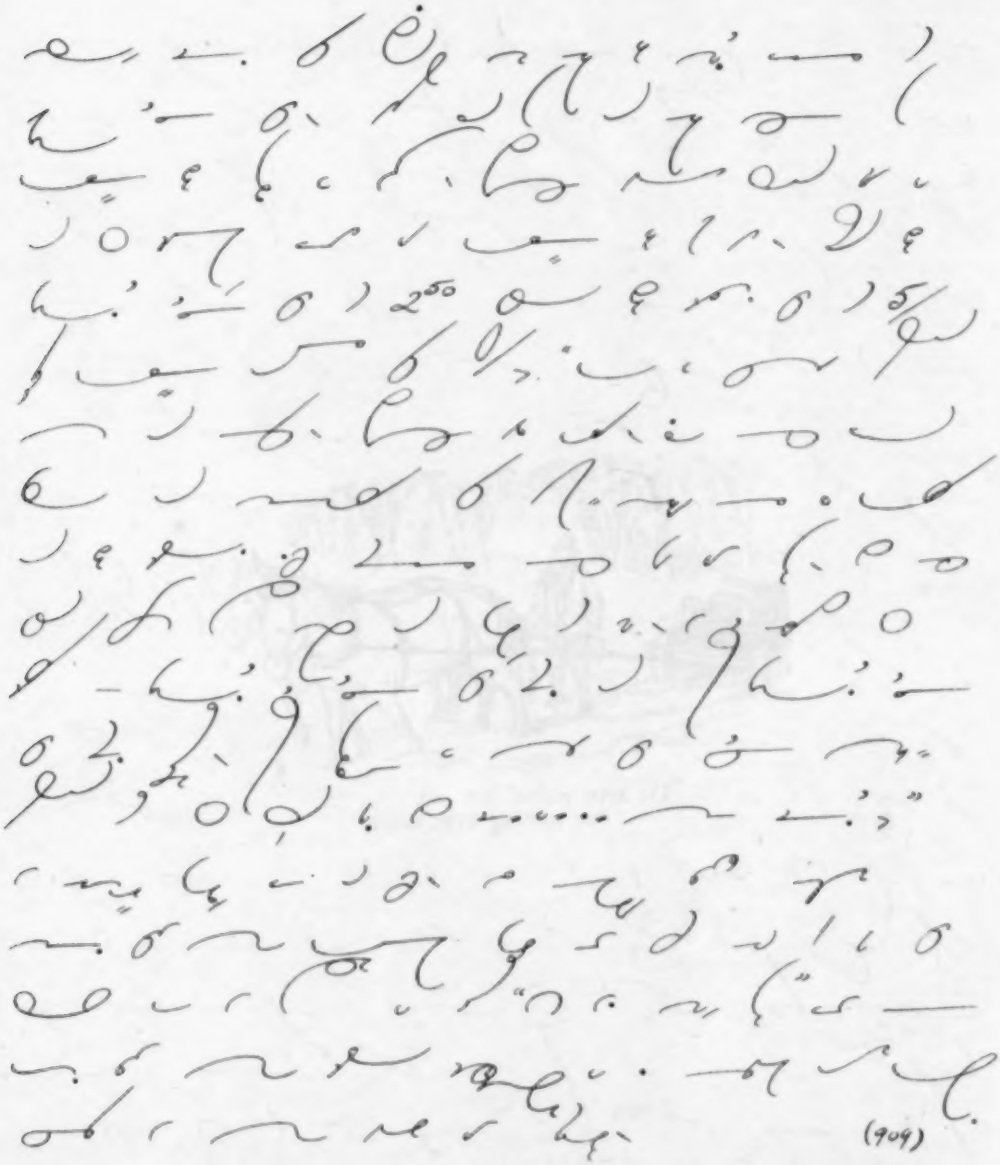
(Continued on page 434)

By Charles F. Abbott

In the June 20, 1931, issue of "Sales Management"



"I've been pullin' 'em out for nothing ever since"



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Enthusiasm is the greatest asset in the world. It beats money and power and influence. Single handed, the enthusiast convinces and dominates where wealth accumulated by a small army of workers would scarcely raise a tremor of interest. "Enthusiasm tramples over prejudice and opposition, spurns inaction, storms the citadel for its object, and like an avalanche overwhelms and engulfs all obstacles. It is nothing more or less than faith in action."

—HENRY CHESTER.

A Crusader Against "America's Most Brazen Racketeer"

Ninth of a Series of Interviews with One-Time Stenographers

By Burt M. McConnell
New York City, N. Y.

AMERICA'S most brazen and most despicable racketeer, says Leon Henderson, of the Russell Sage Foundation, is the Shylock who lends small sums of money to workers in dire need—at interest rates that range between 120 and 480 per cent a year.

Shylock's Foe

Short, stocky, keen, and aggressive, Henderson has been putting the unlicensed and unscrupulous money-lender out of business, in one State after another, for the past six years. Before the World War he was a writer of shorthand, and he has used it in a number of odd ways. For example:

Kaiden-Keystone Studios

Leon Henderson
Of the Russell Sage Foundation

says beer runners and gangsters have nothing "on" the loan shark when it comes to racketeering. He has fought them for six years, and he ought to know. Ever since he graduated from High School, Henderson has made use of shorthand; he was obliged to take notes from one "boss" while riding a bicycle!

An imitator of "Billy" Sunday, the well-known evangelist, came to Henderson's home town, Millville, New Jersey, one winter for a series of revival meetings. Henderson had just finished two years' instruction in Gregg at the local high school, and was a "cub" reporter on the afternoon paper. He took down in shorthand the press reports that came over the wire, and made shorthand notes when interviewing people. Then the editor asked him to attend every meeting, take down the entire sermon, and make a column or two of the most interesting utterances of the evangelist. This was good practice—and it brought in some extra money. And, since Henderson was planning to go to Swarthmore College in the fall, any new source of income was welcome. Every night he took down the salient points in the discourse and wrote a column of general news for the paper, in addition to his other work.

After the evangelist had departed to save other souls, Henderson found his pay envelope rather thin. Besides, the World War had begun, and the du Pont Company's explosives factory nearby was flooded with orders. Thither went Henderson, still in his 'teens, ready to work at anything that would help him get through college. His first job was that of a day laborer. Then he learned that the safety engineer of the plant had recently fired three stenographers because they were too slow or could not adapt themselves to the unusual conditions.

"What are these conditions?" asked Henderson.

"Well," he was informed, "the engineer, in addition to being a fast dictator and a user of big words, has a lot of ground to cover—two square miles—so he uses a horse. He dictates as he rides along—recommendations for this and that safety measure—and the stenographer must take notes, as it were, on the fly."

Shorthand Cyclist

As it happened, Henderson could ride a bicycle. Moreover, he had learned to ride with both hands off the handle-bars—while delivering newspapers on the front porches of his home town. So he got the job, and by September had enough money to make a

"down payment" to Swarthmore. But if any stenographer has had to take notes under more unusual circumstances, I should like to hear about it.

Working His Way Through College

At college, Henderson took shorthand notes in his classes. Almost from the beginning it was necessary for him to earn his way. In a short time, he had developed fourteen ways of earning money. He was a newspaper reporter, umpire, referee, factory worker, and salesman of apples, ice cream, candy, and calendars. Sometimes a student would rout him out of bed at two 'oclock in the morning to copy a paper. That student, of course, was charged a higher rate than one who brought him work at a more respectable hour. Henderson waited on table, worked on a farm, took care of children, and pounded his sturdy typewriter; he was determined to have an education. He did secretarial work for Dr. Louis N. Robinson, who was a member of President Hoover's crime commission. And that engagement, Henderson believes, was the turning point of his life. For it was Dr. Robinson who came upon him in the Capitol at Harrisburg, during Pinchot's first term as Governor, and who recommended him to the officials of the Russell Sage Foundation.

Turned His Shorthand to Account in the Army

After two years at Swarthmore, Henderson enlisted in the Army. The United States had declared war on Germany, and he craved action. He was assigned to the Ordnance branch of the service—perhaps on the theory that he knew nothing about ordnance; they did such things in the Army.

Now, you wouldn't think a knowledge of shorthand could possibly be of much use in the Ordnance branch, would you? But it was. At Newport News, whence Henderson's company was ordered for embarkation overseas, he offered to make himself useful. Soon he was transferred to headquarters, and, almost before he knew it, was doing the work of a regular field clerk in the office of the Commanding General of the Port. In fact, the entire company did its work so well that it never got overseas.

Henderson, faced with the monotony of service at home for the duration of the war, nevertheless performed his routine duties with as much enthusiasm as he could muster, and in the end this brought its own reward. Enlisted men who had proved their efficiency and intelligence were sent to an officers' training school, and the General gave his willing stenographer a high rating.

"In the beginning," says Henderson, "I didn't see how shorthand would be of use to me at the training school, except to take notes. But we had no manuals at the school, so I took complete notes at each class, and transcribed them at night. At the end of the term we had a complete 'textbook' of the entire course. This was of considerable value to the instructors and to the class that followed."

They finally turned him out—a "shave-tail." He was sent to the Property Division at Washington, because of his knowledge of paper work. The Chief Clerk, he found, was swamped with work, for the Army literally buries itself under tons of paper forms—indorsements, receipts, orders, payrolls, and so forth. The government clerks could not be asked to stay overtime. Henderson took in the situation, and volunteered to help the Chief Clerk at night. Soon he was promoted to First Lieutenant, and eventually they made him a Captain and held him accountable for property valued at more than $500,000,000. Then the war came to an end.

Organizing Pennsylvania's Employees

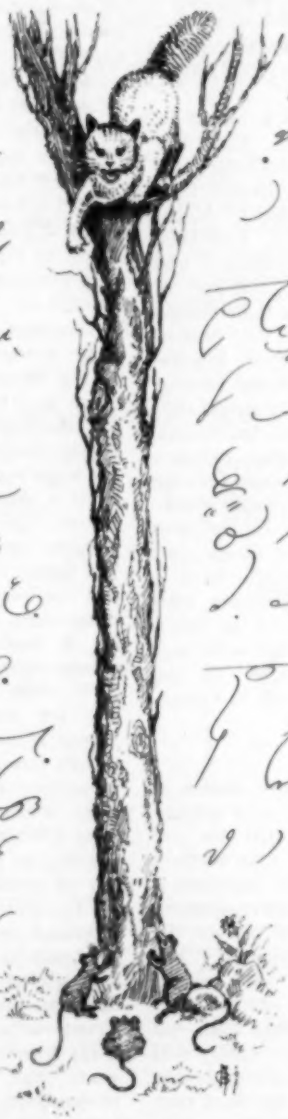
After two years at the University of Pennsylvania, and a year as assistant professor at Carnegie Tech, Henderson was engaged by Governor Pinchot to classify the employees of the State. The Governor had just taken office, and the salary roll was in need of considerable pruning. Says Henderson of this work:

"Pennsylvania had no Civil Service examination at that time for any positions; no stenographic applicant was ever given a test in shorthand or typewriting. The Governor wanted to put his administration on a business basis. It was not his idea to pay political debts with State jobs. I was asked to classify salaries and positions; to shake up the stenographic and office force of the State. To recommend dismissal, promotion, an increase in salary, or a decrease in salary, according to the findings. When, for example, a secretary was found to be drawing as much salary, through political pull, as a waterworks engineer with years of training and experience, it was my duty to equalize the two salaries."

In order to give all the stenographers a chance to make good, Henderson established a shorthand school in the State Capitol. Those who could "make the grade" were promoted to Grade B, Grade A, Secretary, and Expert Stenographer—and paid accordingly. But life did not flow any too smoothly. When some employee was found to be hopelessly incompetent, and was dismissed, he—or she—immediately sought out a politician, who would appeal to the Governor. (*Continued on page 426*)

CURIOUS CLIPPINGS

And yet they must be true,
We Saw Them in the Papers!



"Then," says Henderson, "Mr. Pinchot would refer them to me, and we would have it out. It was interesting work, though, in spite of the politicians. At one time I had eight stenographers, seven of whom wrote Gregg. It was easy for me to read their notes."

With the Russell Sage Foundation

Dr. Robinson came along, in the course of his duties, and found his former secretary a trusted aide of the Governor. But the work was about finished—and there were wider fields in New York City. On his return, Dr. Robinson suggested Henderson's name to the Russell Sage Foundation. As this foe of the loan shark explains:

"The Foundation asked me if I would be interested in making war against the most brazen racketeer in America today—the loan shark—and helping to establish decent loan conditions for wage-earners. *Would* I? Nothing would suit me better. Well, I've been here six years. We—my predecessors and myself—have persuaded the legislatures of some twenty-six States to put on their statute books a uniform State law that will protect the small borrower from usurious interest rates. My work brings me in direct contact with Better Business Bureaus and Legal Aid Societies all over the country, with legislators, newspaper editors, and business men who are interested in getting a square deal for the worker who must borrow a comparatively small sum to tide him and his family over an unemployment crisis, a siege of illness, and so forth. On my return, I usually have a pile of shorthand notes of conferences with lawyers and newspaper men, and of word battles with loan sharks and their attorneys and lobbyists. I also make notes on the trains, at hotels, and at home—all in Gregg.

Battling the Loan Shark

"We have only twenty-two more States to win over. It's interesting work, and we are buoyed up by the knowledge that we are doing something worth while. Our method is to place our case before the legislature. We find, for example, that for three-quarters of the population of the United States the margin between income and necessary expenses is so close as to allow little or no savings for emergencies. There are no exact figures available, but it is possible that, out of every hundred families, perhaps eighty will have made use of some credit agency before the year is out. Fifty of the hundred may have borrowed cash from a 'small loan' concern. Nine out of ten people you meet on the street have no account at a bank—nor the collateral necessary to borrow there.

"A generation ago the loan shark and the pawnshop were about the only places where a man without bank collateral could borrow money. There are half a dozen different agencies where he can borrow today, provided he gives evidence of his ability to repay the loan. But the unlicensed lenders and the pawnshops are still in the majority. Some of the former have built up chains of offices operating in several cities at once. They will usually take any form of security they can get—an assignment of wages, present and future; chattel mortgages, and co-maker notes. A portion of the borrower's next wage payment is sometimes 'sold' to the lender, on the theory that while a 'loan' would be in defiance of law, a 'sale' is not. The lender gives, let us say, $50 in cash for $55 of the borrower's future salary. Not one borrower in ten thousand has any idea what this charge amounts to in the way of interest, but it is 240 per cent a year; a smaller loan might cost the borrower 480 per cent a year.

A Profitable Racket

"The loan-shark chains are striving desperately for a foothold in the industrial cities of the West and Middle West, from which they are barred by law. The prize is $500,000,000—for that is the total amount they would charge in interest rates, over and above the legal rates in the twenty-six States which have a uniform rate law for finance companies. So the loan sharks and their crafty lawyers and lobbyists will stop at nothing. The latest racket is loan sharkery by mail—and the interest rate is 432 per cent. If anything more were needed to show the necessity for a uniform rate law in the remaining twenty-two States, this latest racket ought to do it. The small-loan laws are simple. They call for State supervision of lenders, and permit a maximum charge of 3½ per cent a month interest, since it has been found that a smaller rate will not attract reputable capital. Loan sharks in the United States have perhaps 2,000,000 customers; no wonder they are fighting to repeal laws that have driven them out of certain States.

"The existing loan-shark chains are characterized, not only by their profitable use of big-business methods, but by their ingenuity and persistence; they have been known to carry an appeal right up to the U. S. Supreme Court—only to have it dismissed. Nearly every legislature that has met in the last three years has been flooded with anonymous propaganda, printed and distributed by the loan-shark kings, and aimed to destroy some law that stands in the way of 480 per cent interest charges.

(*Continued on page 462*)

The LEARNER

A Department of Helps for the Beginner in Shorthand
Edited by JOHN ROBERT GREGG

Disjoined Word-Beginnings and Endings

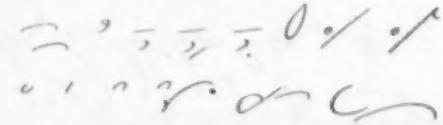
PARAGRAPHS 209, 214, and 230 in Chapters X and XI of the shorthand Manual constitute one of the most outstanding illustrations of the simplicity of the speed expedients of Gregg Shorthand. By the simple device of disjoining a part of certain long words, a great economy of writing effort is effected and at the same time the resulting outlines are so distinctive that they can be read with ease. When you become a stenographer or reporter, you will have an unusually warm spot in your heart for this shortcut.

After you have studied Chapters X and XI for the first time, you will find the following drills beneficial in fixing in your mind the most frequent words written with disjoined word-beginnings or endings. The arrangement of the words into these groups is based on the Horn list of ten thousand most-used words in the English language.

Drill on the Disjoined Prefixes and Suffixes

Drill 1

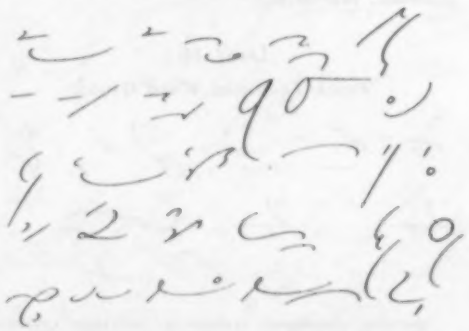
First-Thousand Word Group



contract, extra, interest, interested, interesting, agree, include, includes, over, short, under, understanding, article, program

Drill 2

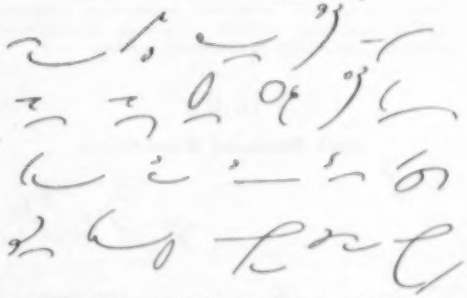
Second-Thousand Word Group



central, center, contrary, construction, distribution, enter, entered, instructed, agreeable, agreement, inclined, postage, circular, circumstances, grand, shortage, shortly, support, transfer, understood, practical, possibility, ability, capacity, authority, telegraph, telegram, friendship

Drill 3

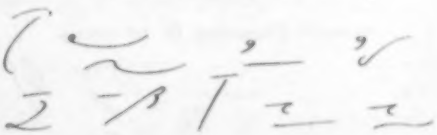
Third-Thousand Word Group

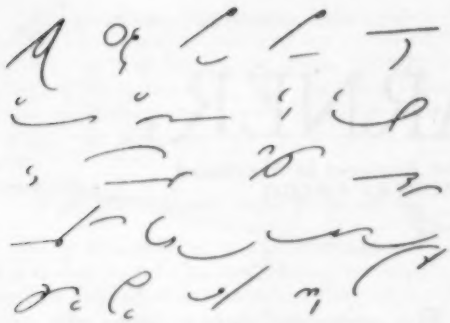


control, destroy, electric, exclusive, entertain, instruct, instruction, agriculture, anticipate, inclusive, paragraph, postal, superior, supreme, suspect, transaction, physical, political, majority, security, neighborhood

Drill 4

Fourth-Thousand Word Group

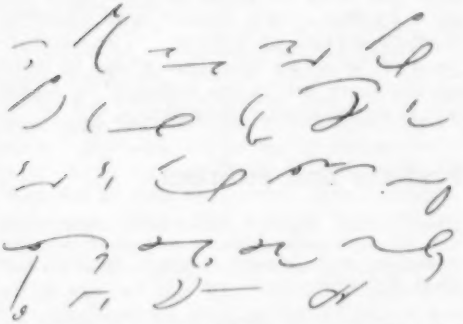




contribute, electrical, extreme, extraordinary, interfere, introduce, intelligence, instrument, instructor, disagreeable, anticipation, declare, decline, magnificent, overlook, overcome, selfish, circulation, circus, grandmother, undertake, musical, medical, personality, locality, psychology, apology, reward, worship, domestic

Drill 5

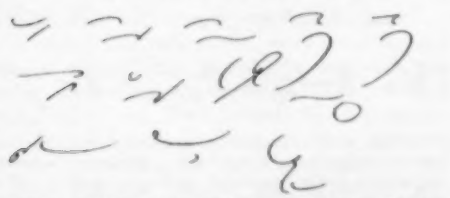
Fifth-Thousand Word Group



contrast, distribute, instruments, constructed, declaration, declined, postmaster, postpone, grandfather, shorter, suspected, suspicion, translation, technical, critical, regulation, simplicity, sincerity, classification, geography, township, fundamental, artistic

Drill 6

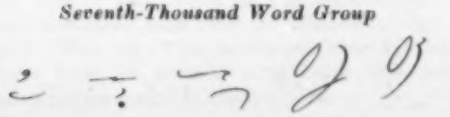
Sixth-Thousand Word Group

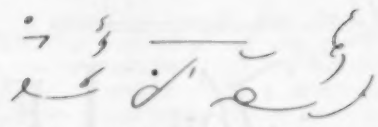


retreat, contracted, contractor, constructive, instructive, multitude, overcoat, paradise, critic, utility, electricity, prosperity

Drill 7

Seventh-Thousand Word Group

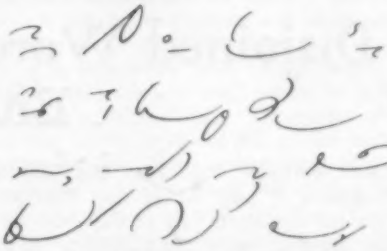




exterior, uninteresting, reconstruction, aggravate, aggressive, inclination, suspicious, minority, specification, telegraphed, hardship, calamity

Drill 8

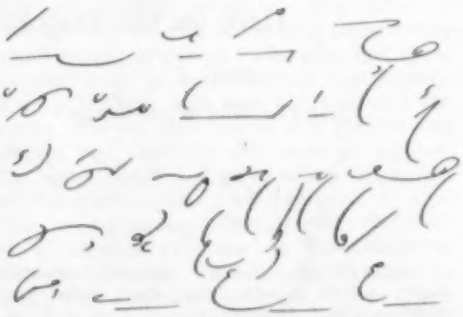
Eighth-Thousand Word Group



construct, disagree, incline, parallel, suspense, underneath, unselfish, politically, facility, speculation, scarcity, modification, qualification, telegraphic, childhood, divinity, elastic

Drill 9

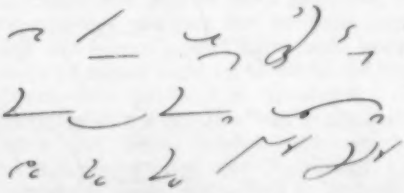
Ninth-Thousand Word Group



detrimental, restrain, declamation, multiply, overtake, overthrow, paramount, shorten, superb, susceptible, suspend, transacted, critically, sensibility, nobility, veliability, sagacity, physiology, popularity, justification, boyhood, partnership, ornamental, supplemental, experimental

Drill 10

Tenth-Thousand Word Group

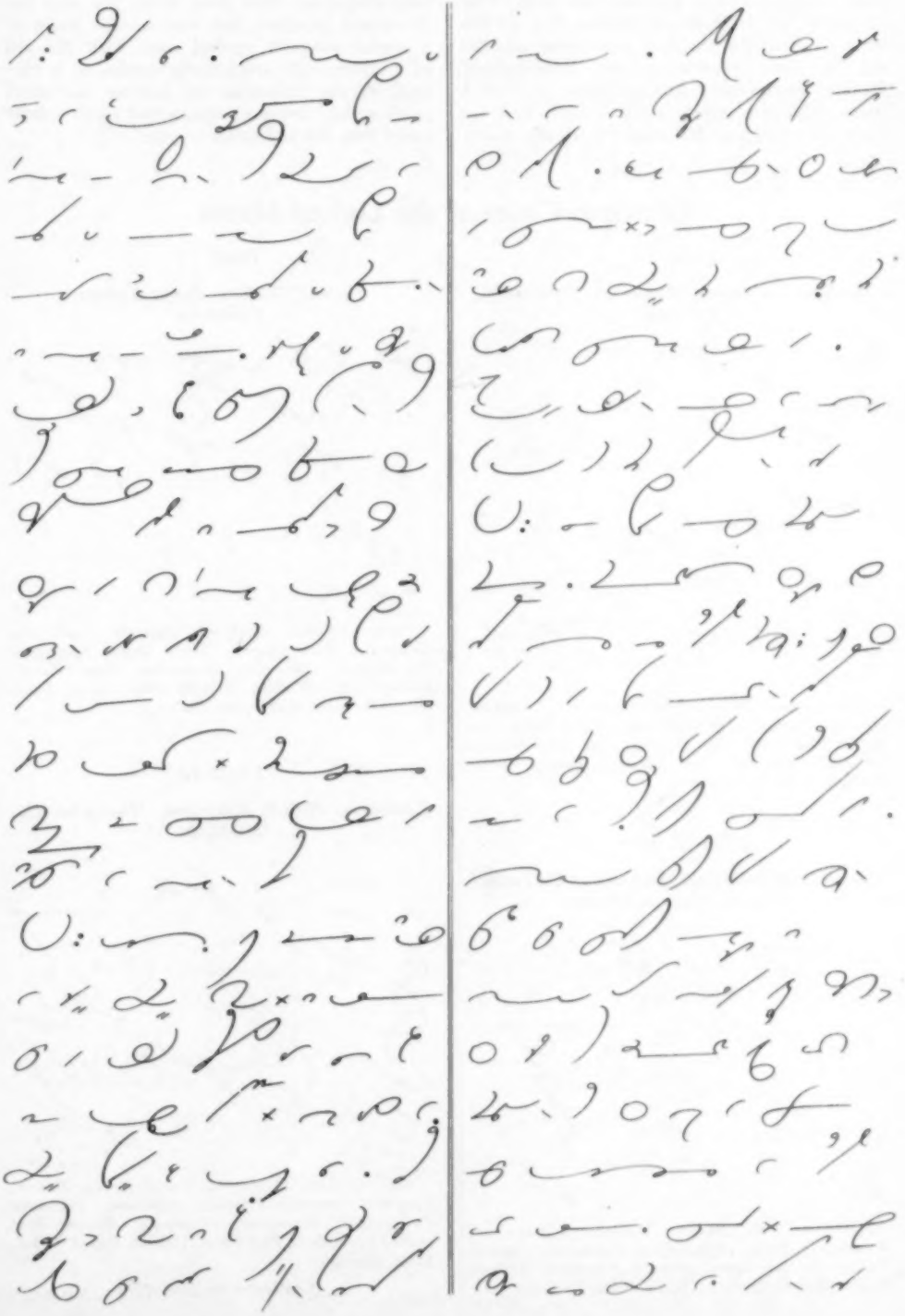


construe, detriment, restriction, supervise, suspension, transport, formality, formulate, regulate, theology, zoölogy, phonograph, drastic, fantastic

(Continued on page 430)

You Will Find This Easy Reading

After Completing Chapter Ten



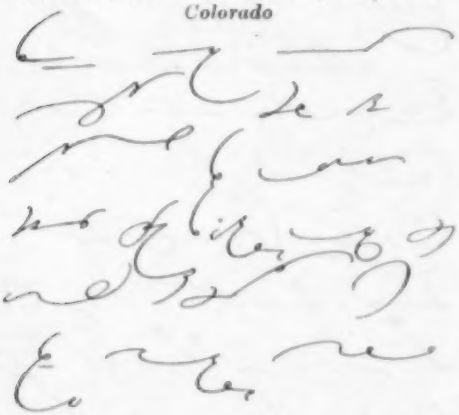
The following nine drills give the shorthand outlines for about 200 of the principal cities of the United States. A number of cities were selected from each state and arranged in the drills in the order of their population, the largest cities first. For example, the 1930 census shows that in the state of Alabama the first four cities according to their population are Birmingham, Mobile, Montgomery, and Gadsden. In Drill 1 these cities are given in this order, and the same plan has been followed for all the states.

Everyone should know the important cities in each state and also their approximate size and location. A familiarity with the economic geography of the United States is a most valuable asset to a private secretary or business executive. Use these drills not only for shorthand practice, but also as the basis of a useful business project and, with the aid of a commercial atlas, encyclopedia, or a current World Almanac or similar statistical publication, become acquainted with those cities that are unknown to you.

Principal Cities of the United States

Drill 11

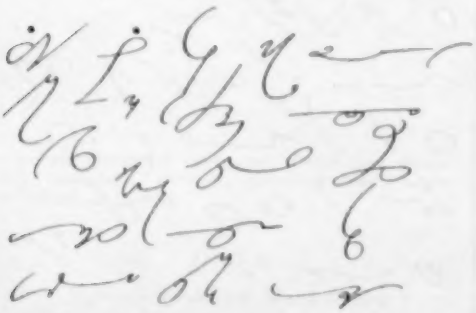
Alabama, Arizona, Arkansas, California, Colorado



Birmingham, Mobile, Montgomery, Gadsden, Phoenix, Tucson, Douglas, Bisbee, Little Rock, Fort Smith, Pine Bluff, Hot Springs, Los Angeles, San Francisco, Oakland, San Diego, Denver, Pueblo, Colorado Springs, Greeley

Drill 12

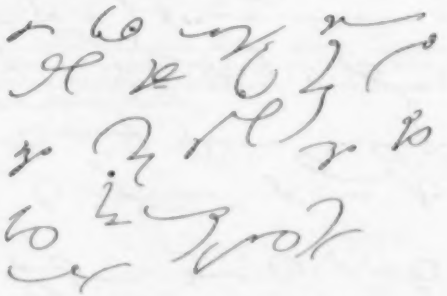
Connecticut, Delaware, District of Columbia, Florida, Georgia, Idaho



Hartford, New Haven, Bridgeport, Waterbury, Wilmington, Dover, Washington, Jacksonville, Miami, Tampa, St. Petersburg, Atlanta, Savannah, Augusta, Macon, Boise, Pocatello, Idaho Falls, Lewiston

Drill 13

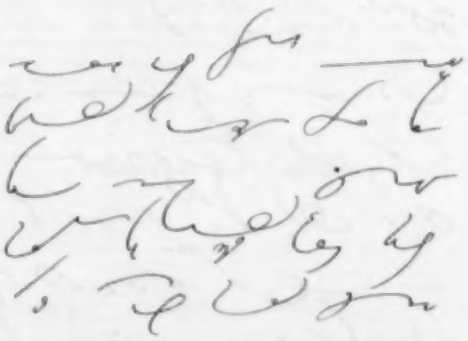
Illinois, Indiana, Iowa, Kansas, Kentucky



Chicago, Peoria, Rockford, East St. Louis, Indianapolis, Fort Wayne, South Bend, Evansville, Des Moines, Sioux City, Davenport, Cedar Rapids, Kansas City, Wichita, Topeka, Hutchinson, Louisville, Covington, Lexington, Paducah

Drill 14

Louisiana, Maine, Maryland, Massachusetts, Michigan

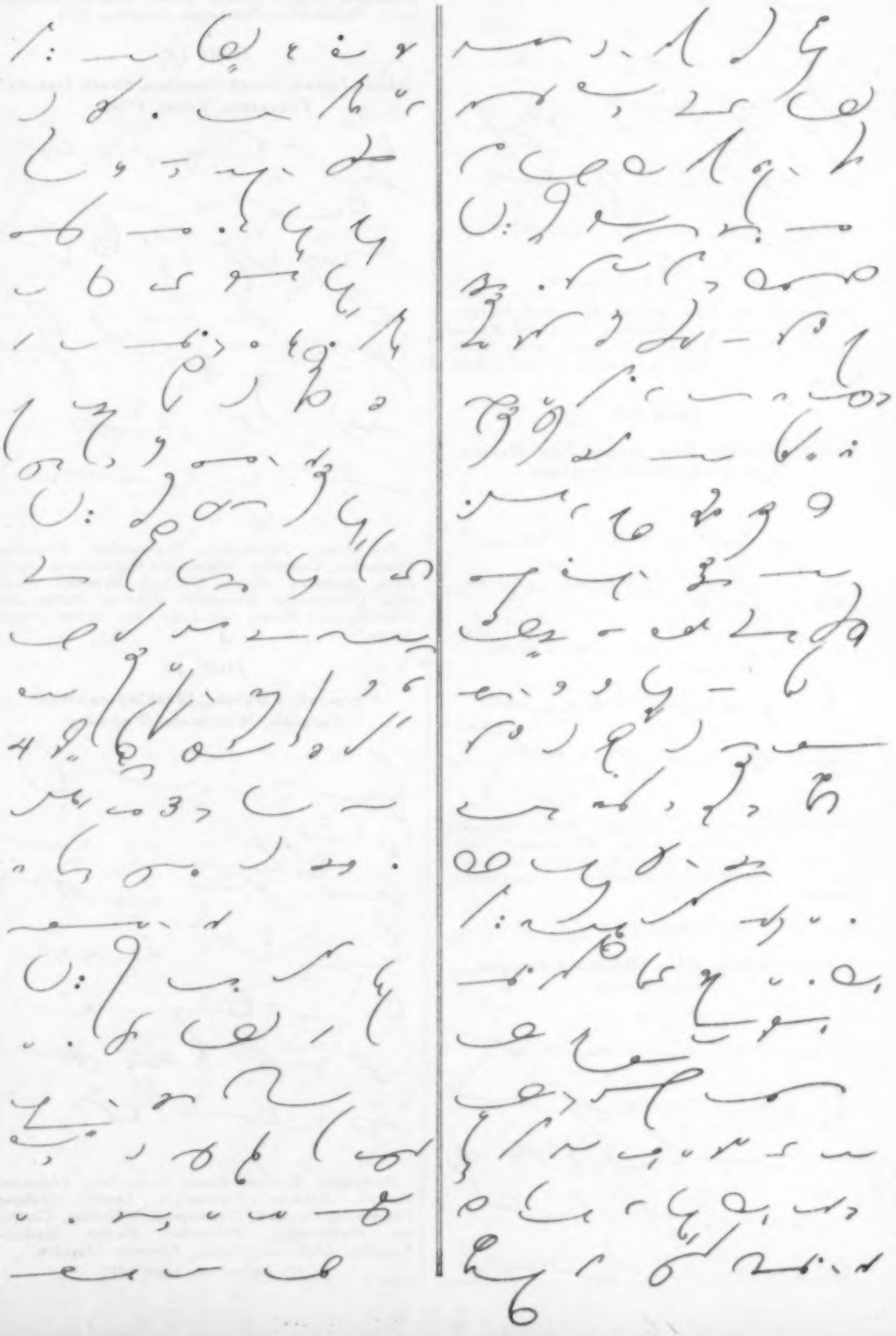


New Orleans, Shreveport, Baton Rouge, Monroe, Portland, Lewiston, Bangor, Auburn, Baltimore, Cumberland, Hagerstown, Frederick, Boston, Worcester, Springfield, Fall River, Detroit, Grand Rapids, Flint, Saginaw

(Continued on page 432)

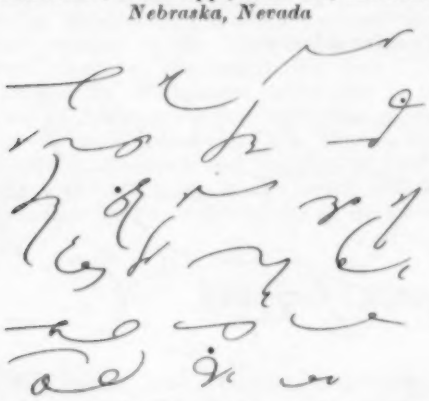
You Will Find This Easy Reading

After Completing Chapter Eleven



Drill 15

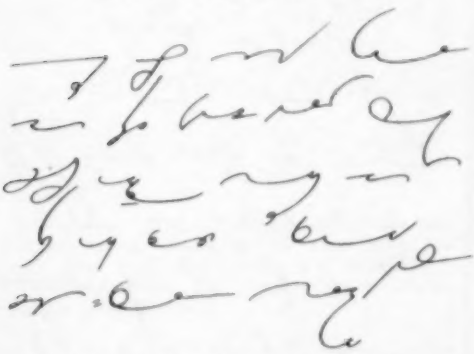
Minnesota, Mississippi, Missouri, Montana, Nebraska, Nevada



Minneapolis, St. Paul, Duluth, St. Cloud, Jackson, Meridian, Vicksburg, Hattiesburg, St. Louis, Kansas City, St. Joseph, Springfield, Butte, Great Falls, Billings, Missoula, Omaha, Lincoln, Grand Island, Hastings, Reno

Drill 16

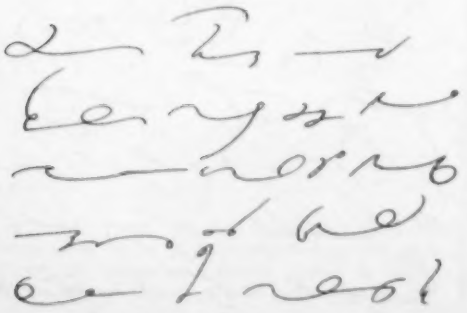
New Hampshire, New Jersey, New Mexico, New York, North Carolina

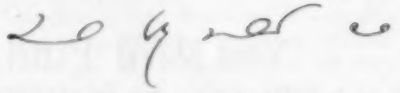


Manchester, Nashua, Concord, Berlin, Newark, Jersey City, Paterson, Trenton, Albuquerque, Santa Fe, Roswell, Clovis, New York, Buffalo, Rochester, Syracuse, Charlotte, Winston-Salem, Greensboro, Durham

Drill 17

North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania

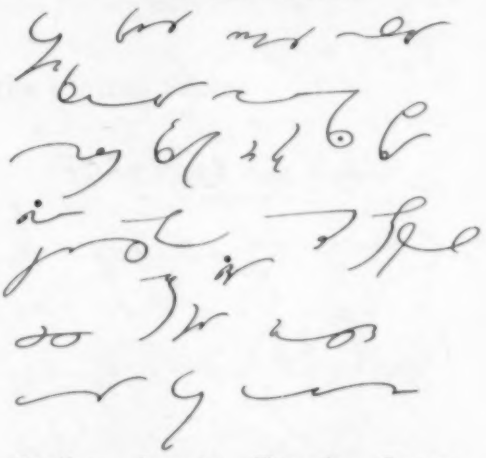




Fargo, Grand Forks, Minot, Bismarck, Cleveland, Cincinnati, Toledo, Columbus, Oklahoma City, Tulsa, Muskogee, Enid, Portland, Salem, Eugene, Klamath Falls, Philadelphia, Pittsburgh, Scranton, Erie

Drill 18

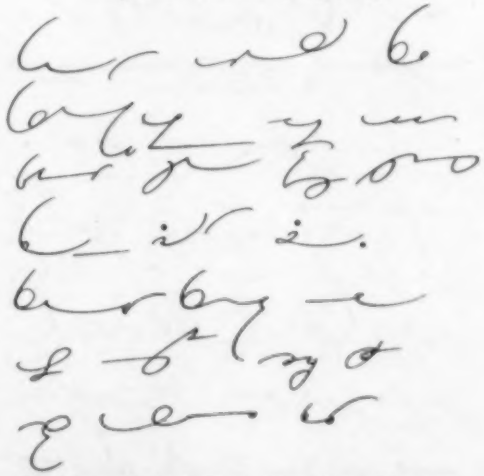
Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah



Providence, Pawtucket, Woonsocket, Cranston, Charleston, Columbia, Greenville, Spartanburg, Sioux Falls, Aberdeen, Huron, Mitchell, Memphis, Nashville, Chattanooga, Knoxville, Houston, Dallas, San Antonio, Fort Worth, Salt Lake City, Ogden, Provo, Logan

Drill 19

Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming

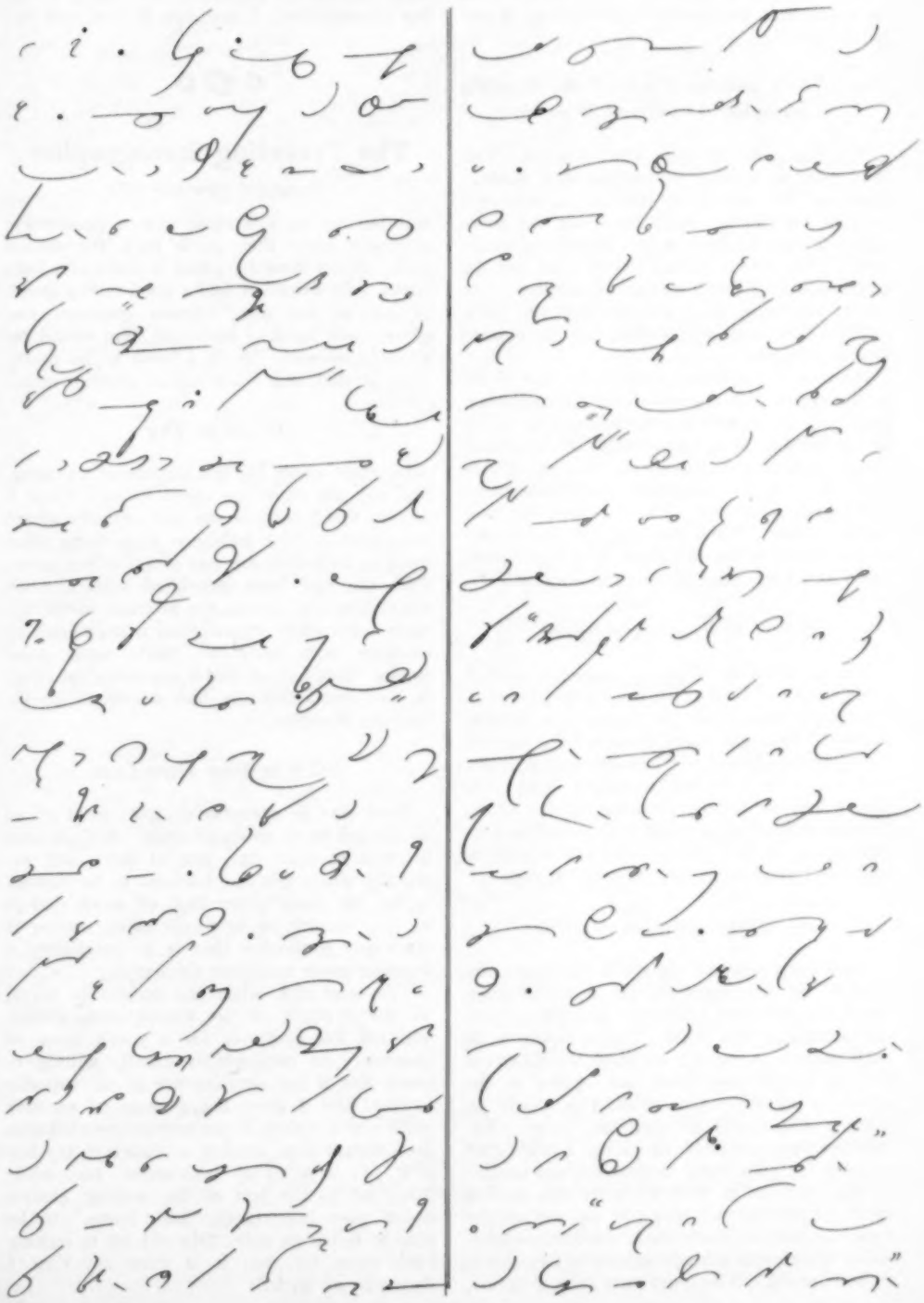


Burlington, Rutland, Barre, Brattleboro, Richmond, Norfolk, Roanoke, Portsmouth, Seattle, Spokane, Tacoma, Bellingham, Huntington, Wheeling, Charleston, Parkersburg, Milwaukee, Racine, Madison, Kenosha, Cheyenne, Casper, Laramie, Sheridan

(Continued on page 434)

You Will Find This Easy Reading

After Completing Chapter Twelve



On the opposite page is a plate of shorthand written by Martin J. Dupraw, winner of three world's shorthand championships. He was a world's shorthand champion at the age of 19. Look at his notes carefully. Can you read them? Of course you can. They are the kind of notes that are called "self-reading shorthand notes."

Your Notes and the Notes of the World's Champion Shorthand Writer

You can write the same kind of notes. You may now be writing notes that look just as fluent as his and have just as perfect proportion and slant. Why then can he write twice as fast as the average shorthand graduate? The secret of his speed does not lie in any special phrases or shorter outlines. He writes the same easy phrases and the same outlines for long words that you have been taught to write.

He won the championship at the age of 19, so the secret of his speed could not have been long years of reporting experience. The secret of his speed is, *first*, a knowledge of shorthand theory so thorough that he can *read* the shorthand plates in this magazine much faster than 150 words a minute. These plates are new matter to him. How fast can *you* read them? If you would write shorthand at a high speed, cultivate a high shorthand-reading speed.

Secret of Dupraw's Speed

The secret of Mr. Dupraw's speed is, *second*, a capacity for hard work over a long period. Shorthand flows from his fingers now because his mind has sent many thousands of correct shorthand messages to his hand during hours and hours of intensive sustained study. If you would write like Dupraw writes, study shorthand intelligently and with complete concentration on the theory you are mastering and don't stop every few minutes to rest.

Save Time Between Outlines

Look for a moment closely at the "get-away strokes" in the notes on the opposite page. Can't you visualize Dupraw's pen flying from one outline to the next! You probably write each outline as rapidly as does Mr. Dupraw. If you would pass from one outline to the other as rapidly as he does, you would be writing 150 words a minute or faster. Remember that, generally speaking, it takes just as long for your hand to go from one outline to the next as it does to write the outline itself. Every second that you can cut off the time you take to make these mechanical transition movements adds from one to two words to your speed. When you next take dictation, bear this fact in mind and bend every effort to sending your messages to your hand faster, so that it may travel faster from one outline to the next.

And say to yourself—what Dupraw or any other eminently successful shorthand writer has accomplished, I, too, can do and *will* do!

The Traveling Stenographer

(*Concluded from page 418*)

was having an interview with a prospective employer after they came back the second time. Every time he asked if she could keep books, take dictation, had a good typing speed, or any of the other various questions employers are fond of springing, she would invariably answer, "Well, I used to be pretty good at that, but I am out of practice now."

Afraid to Try

In other words, her self-confidence was gone. She did not have the nerve to say, "Yes, I can do that," because she was actually afraid she couldn't. She had been away from office work so long that she was afraid to try again. Too, she had been associated with a work where she was among the inferior workers—there were many experienced orange packers working with her who really made good money. This had all had a psychological effect on her mind and she had developed an inferiority complex.

Stick to Your Own Line

Hers was an exceptional case; most of us would not be so easily affected. Still, it pays to stick to your own line of work and especially when this line happens to be stenography, for there is no kind of work that is so easy to pick up in a new office, neither is there any profession that is so completely a stepping-stone to higher things.

The wise girl, when she decides to travel on the strength of her stenographic ability, will ask her employer for a year's leave of absence. An employer is usually willing to grant this if her services are at all valuable to him, and it gives her a sense of security while she is sitting in the employment bureaus in a distant city, waiting a chance to try her luck. It is a lot of satisfaction, too, while bragging to the rest of the waiting victims about your importance "back home," to be able to finish up with, "My old job is waiting back there for me; it is mine any time I decide to go back."

Speed Practice

By David Wolfe Brown

(See page 452 for Key to this plate)

Martin J. Dupraw

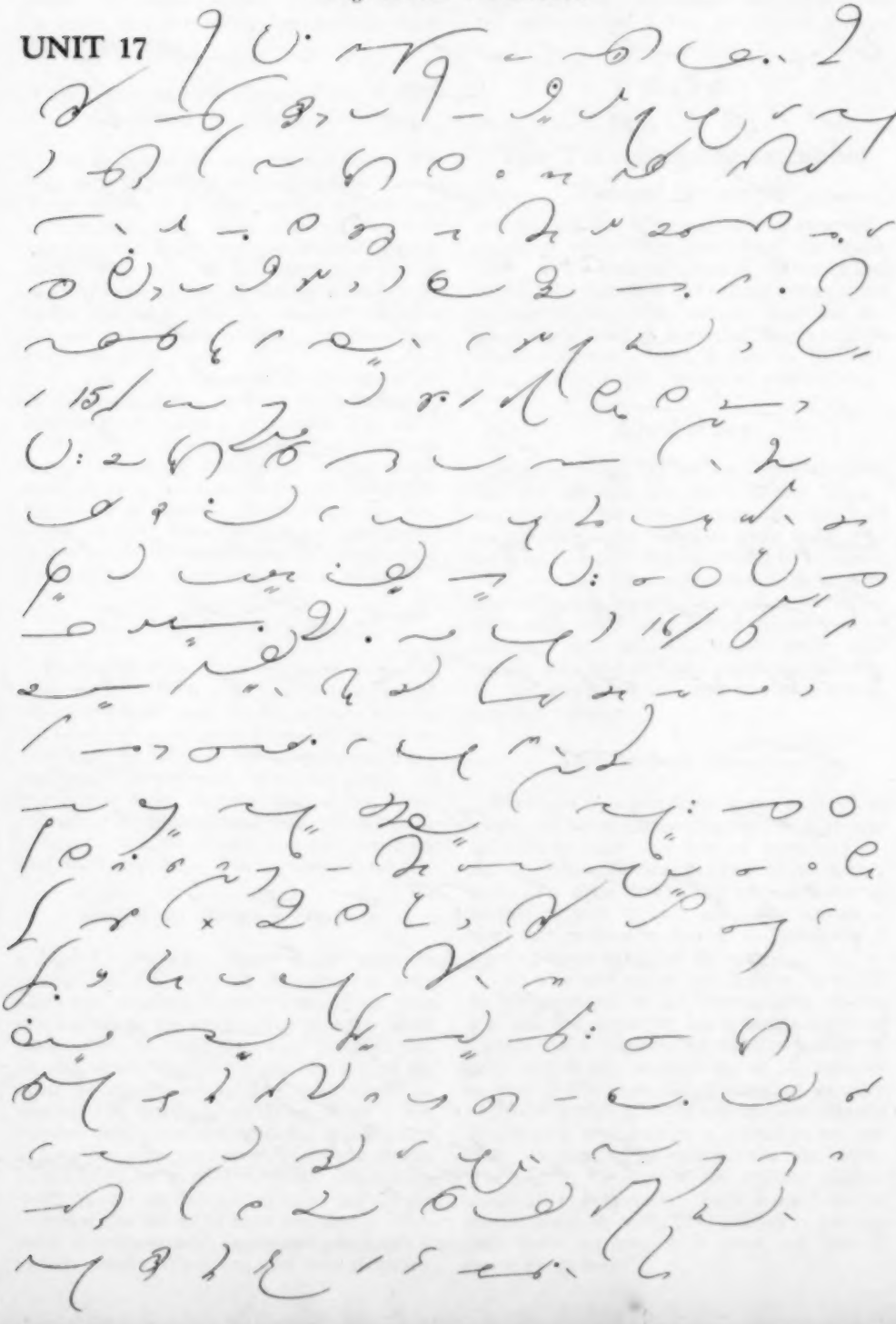
World's Champion Shorthand Writer

Some Drills on the Brief Forms

From "Dictation for Beginners"

By Edith V. Bisbee

UNIT 17



EDITORIAL VIEWS

Forward March!

DURING the next month the great yearly business hegira takes place. Many thousands of students who have been preparing themselves for a business career will march from the schoolroom to the business office. They will march gaily, with the feeling that school days are over and that the fun of living is about to begin; their gaiety a bit tempered, however, by a twinge of apprehension as to what they will meet in their first job.

The transition from the classroom to the business office is a fearful one in the imagination of the average student. While he was yet in school, the job for which he was preparing was something far removed, something barely tangible and not to be worried about. But with the last lesson learned, although confident of careful preparation, he trembles as he stands in the presence of his first boss and is asked to take his first dictation and type his first actual letter.

As a matter of fact, the normal transition from school to office is a surprisingly easy one. The beginning stenographer finds, after the initial fright is over, that the atmosphere of the business office is not so awe-inspiring as it seemed in school; in fact, the air is easier to breathe than the closer and more artificial atmosphere of the schoolroom. There is less enforced discipline, more actual freedom than there ever was in school. The only discipline is that which is self-imposed; so long as the task assigned is performed satisfactorily, nobody seems to care whether he gets up from the typewriter to look out the window at the passing parade, or how many casual words he casts across the aisle to the worker on the other side.

The freedom of the average business office and the apparent absence of discipline has its dangers, however. Such an easy atmosphere can be most deadening to ambition. The student who finds his job easy and himself so well prepared for it is too often tempted to let it go at that and to settle down and enjoy the fun. After years in school, where he has plugged and worried every semester over examinations, never certain whether he was going to flunk a subject or miss a grade, it is a bit intoxicating to find himself free from all worry, secure in the confidence that he can do his job without effort. In other words, he is "good," and has just awakened to the fact.

Stagnation very soon thereafter sets in. If he is not careful, he will discover himself in such a comfortable rut that for the rest of his life he will remain exactly where he was one year out of school—a good routine stenographer, well able to perform his regular duties, but miles away from the goal he set for himself in school. It is so easy, in the free and easy life of the office, to decide that one's learning days were over when he packed away his schoolbooks and got his first job. That first position should be only a continuation of the work begun in school—a sort of post-graduate course. There are still many more lessons to be learned.

Every duty that is required of the beginner in business does not appear in the first week or the first year. The average business man does not expect wonders of the beginner; part of the ease of the first job arises from the natural tendency of the practical business man to make allowances. He never expects perfection in a beginner; all he asks is the ability to learn, and that he insists upon.

It is the capacity to *keep on* learning that marks the difference eventually between the successful secretary and the routine typist or stenographer. There is a natural limit to what classroom instruction can do. It cannot turn out a full-fledged secretary competent to fit any type of business structure. The most it can do is to lay the broad foundation, teaching those things that are common to every secretarial job. It presupposes that those things peculiar to each particular business will be acquired by the student once he or she enters the business office. It is this practical instruction which is the most vital part of any secretarial preparation. The school can turn the student out a stenographer or typist; it is the business office, building on this foundation, that produces the finished secretary.

A Victorian Actress and Her Early Typewriter

WE have recently been reading a most absorbing biography—the life of Fanny Kemble, the famous Shakespearean actress and reader of the Victorian era. In addition to our penchant for the lives of famous people, we were especially intrigued because the author, Dorothie Bobbé, was a former member of our editorial staff, and the daughter of the late Bernard de Bear, who was, until his death, managing director of the de Bear Schools in the British Isles, now the Gregg Schools. Mrs. Bobbé's success in learning and using Gregg shorthand played a not inconsiderable part in making her father one of the pioneers of the Gregg movement in Great Britain.

© Keystone View Co.

An Early Model Typewriter

The daughter of Christopher Latham Sholes, writing on the first experimental typewriter built by her father, 1872, which was really the start of typewriting.

The first recorded attempt to invent a typewriter is found in the British Patent office records. On January 7, 1714, Queen Anne granted a patent to Henry Hill, an English engineer. But it was not until about 150 years later that the first practical typewriter was made and put into use.

Book Vividly Depicts Victorian Era

This life of Fanny Kemble is Mrs. Bobbé's third biography. She is also the author of "Abigail Adams, the Second First Lady" of the land, and of "Mr. and Mrs. John Quincy Adams." Both these books were received most favorably by the critics.

Mrs. Bobbé has done full justice to the famous subject of her latest book, for, as the "blurb" on the book jacket says, "The story of Fanny Kemble is the story of the nineteenth century," and the nineteenth century at its best. There is scarcely a figure of importance in either British or American life of that century that does not appear in her life story: Dickens and Thackeray and Macaulay; Mendelssohn and Liszt; Sir Thomas Lawrence; Tennyson; George Stephenson, with whom she rode on the first steam train in England; Sir Walter Scott, who thought her the best since Siddons; Disraeli—to mention a partial list. In America, to which she came in the 1830's, the story of her friendships was redoubled. Charles Sumner, Washington Irving, Andrew Jackson, Nathaniel Hawthorne, Longfellow, and many other leading citizens were among her admirers.

Imagine our surprise and interest to find tucked away in the quotations from Fanny Kemble's memoirs written in 1875, the year of the Centennial Exposition in Philadelphia, the following mention of a purchase she had made of a "printing machine," in reality a typewriter:

Bought Daughter One of the First Typewriters

It is a very ingeniously contrived machine, which is worked merely by striking keys as one plays on a piano—a great relief from the fatigue of constant writing. It is an admirable invention, and affords me a great deal of satisfaction in the process of working it. I got it principally in hopes that Sarah (Fanny Kemble's daughter, and the mother of Owen Wister, the writer), who writes a great deal too much, would use it, but she says it would fidget her to such a degree that the nervous irritation it would cause her would quite militate against any relief from fatigue in employing it. This has been a great disappointment to me, as I should never have gone to the expense of such an apparatus for myself.

Does this not breathe the very atmosphere of quaint and stilted Victorian expression? We were particularly amused to learn that the task of learning to type then would "fidget" a person! And that was before the day of the touch system!

"Quite as Rapid as the Pen"

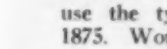
A little later in that same year she had this to say:

My printing machine is a most delightful creature, and I use it now entirely for copying the matter that I send to the Atlantic Monthly; it saves me the

wearisome writing over again of all my manuscripts. I sit upright to it, as I should to my piano, and it tires neither my eyes nor back, as writing does, and I think must be an unspeakable comfort to my poor printers. They are now very generally used in lawyers' offices and places of business where much copying is done, and with persons expert in their use are quite as rapid in writing as the pen.

We venture to say that not many actresses use the typewriter—and that fewer did in 1875. Wouldn't she be astounded at the speed of a modern typewriter, which enables even a moderately skillful typist to type at two or three times the speed possible with longhand!

—*E. L. H.*



50,000 Scholarships in United States

INFORMATION regarding scholarships and fellowships available at institutions of higher learning in the United States, which is of vital interest to many thousands of students who need financial assistance to enable them to complete their education, is contained in a new bulletin of the Federal Office of Education, 1931 No. 15, price 30 cents, available from the Superintendent of Documents. The publication, prepared by Ella B. Ratcliffe, chief educational assistant in the division of colleges and professional schools, lists the scholarship offerings at 402 colleges and universities. More than 50,000 scholarships and fellowships are available annually in the United States, it is estimated. The total money value of the grants is approximately $10,000,000.

Twenty-two States now furnish, by legislative enactment to institutions in the State, some sort of scholarship aid, the new Office of Education handbook of financial aid for higher education points out. These States are Arizona, California, Delaware, Florida, Illinois, Indiana, Iowa, Kentucky, Maryland, Montana, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, South Carolina, South Dakota, Utah, Vermont, Virginia, and Wisconsin.

Undergraduate grants as well as graduate aids are listed in the bulletin. Scholarships are indexed by subject, State, and institution. The annual money value of scholarships and fellowships, whether service is required, the number of grants awarded to men or women, and Negro scholarships are also included in the listings.

"Various States, institutions, alumni, patriotic societies, women's clubs, industrial organizations, churches, and individuals annually give large sums of money to provide opportunities for higher education," Miss Ratcliffe points out in the bulletin. "The donation of funds for scholarship purposes is a form of philanthropy which has gained impetus since the World War, when a greater desire for college and university training was evidenced.

"Scholarships offered in 1927 and 1928 ranged in value from less than $50 to $2,500. The greatest number of scholarships and fellowships were reported as ranging from $50 to $300 a year.

"Only a few of the older colleges in the East record scholarships a century or two old," the bulletin discloses. "Harvard University has one nearly 300 years old, a scholarship given by Lady Mowlson of London, England, in 1643, when Harvard was only seven years old."

Shorthand Brings Girl to Shanghai

SO read the news item. Here is the story as it was sent out by International News Service, from Henderson, Kentucky.

"Shorthand has taken Lillian May Wilkerson, of this city, around the world and landed her in the midst of the Sino-Japanese war in the Orient.

"Thanks to her stenographic training, she is now private secretary to Edwin S. Cunningham, the consul general at Shanghai, who superintended negotiations looking toward peace and protection of Americans in the Far East until the vanguard of the American fleet arrived at that port.

"Miss Wilkerson was born in the State of Mississippi and when orphaned early came to Henderson to live at the home of Mr. and Mrs. George M. Posey, near here. Later her adopted family moved to California, where she studied shorthand. At the outbreak of the World War Miss Wilkerson, already a competent stenographer, went to Washington to a government position.

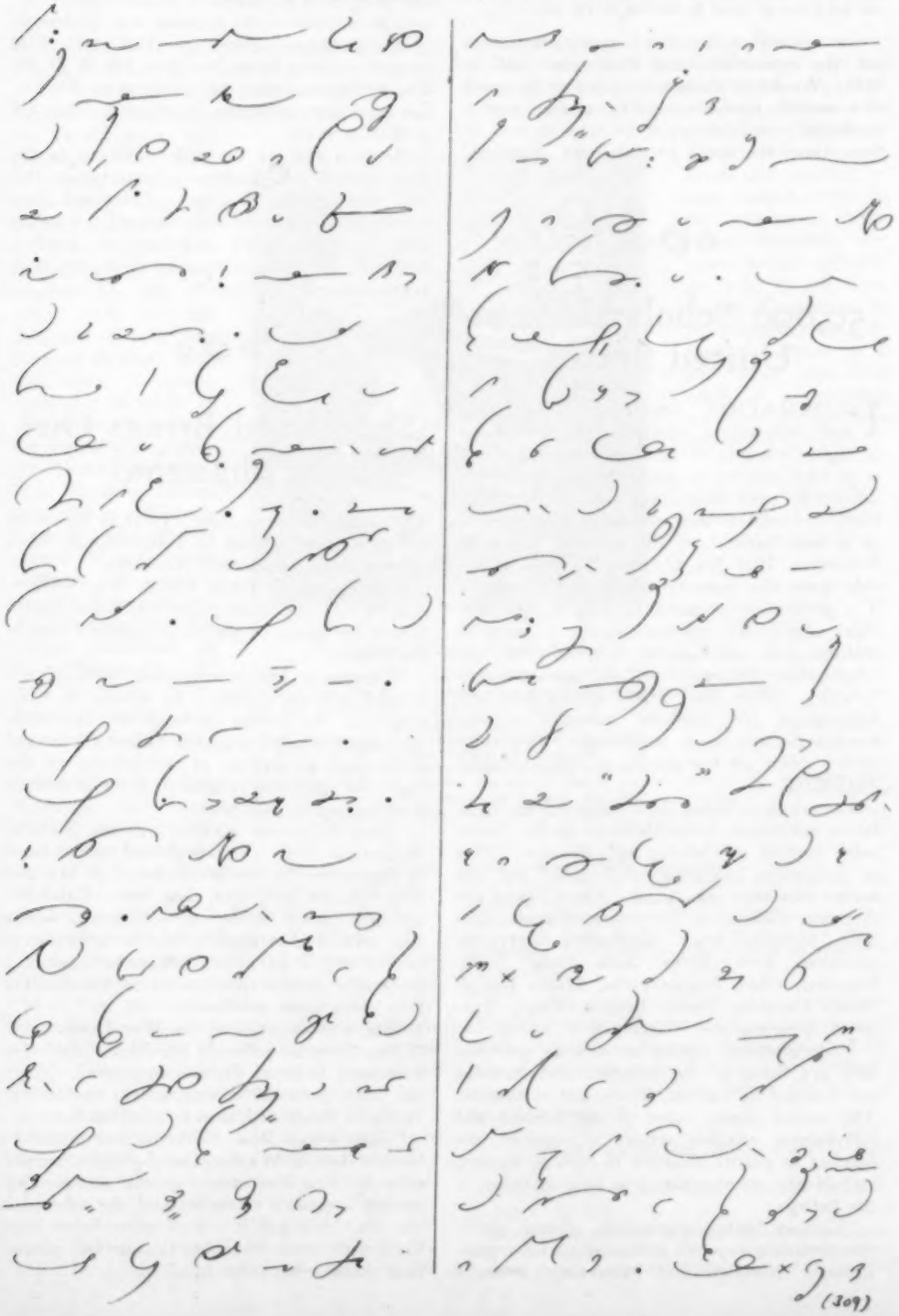
"She was assigned to the War Department. When General John J. Pershing called for volunteers to go to France she applied. There she was personal stenographer to General James G. Harboard, then chief of staff.

"War over, Miss Wilkerson returned to her old desk in Washington. Soon she learned that the American consul general at Shanghai needed a private secretary and she asked for the job. She got it. Two visits home have been made since Shanghai became her permanent address ten years ago."

More Business Letters

From the Contest Budget of the Secretarial Class of MacMurray College

Submitted by Annabel Crum, Jacksonville, Illinois



ART and CREDENTIALS DEPARTMENT

Conducted by FLORENCE ELAINE ULRICH
270 Madison Avenue, New York

The "Seeing Eye"

(Matt. 13:13, Acts 28:27)

IF you have been practicing shorthand penmanship faithfully with little apparent gain in skill, that is a sign that you need to do more "looking" and less writing. Unless you are practicing the right thing you are obviously worse off with each outline that you write. It is far better to go to the movies than to practice incorrectly written outlines.

In fact, unless there is a definite and appreciable improvement of each outline inside of a dozen consecutive outlines, you can be sure that something is wrong somewhere and you can be almost equally sure that the *somewhere* is in your eye! You must not only work but *see;* you must not only see but *comprehend* before you can hope to make any real gains in the study of shorthand.

Priceless Eyesight

The faculty of self-criticism is in many cases the only difference between the ordinary worker in almost any line of work and the extraordinary worker. It is not that Annabel is more talented than Betty. It is merely that Annabel has cultivated the ability to criticize her own work, to determine for herself how well she is doing the appointed task. Literally, she supervises herself. As Elbert Hubbard used to say, everybody pays twenty dollars a day for supervision—but some people pay it to themselves and some pay it to others.

This priceless ability to criticise one's own work in shorthand necessitates a "seeing eye." You must learn to see *why* your outline is not like the printed shorthand. Then you will realize the uselessness of copying and recopying outlines in the hope that in some mysterious fashion the mere recopying will eventually improve them.

You will derive more benefit from writing an outline three times with a definite objective than from writing it three hundred times with a vain but blind hope of improvement. That is why we have teachers or trainers in charge of any classroom or athletic team—to point out to those wanting to acquire skill the object at which to aim. But the shorthand teacher cannot remain at your elbow every minute. Any given shorthand teacher may have as many as two hundred of those elbows in her charge at any given time. Therefore you must learn to recognize for yourself when your shorthand notes are good and when they are bad. The mere recognition on your part of just why your outline is a poor one will go far toward correcting it.

Take a Look Over Our Shoulder

Perhaps with all the willingness in the world you do not know how to go about it. Suppose you look over our shoulders for a few minutes while we judge some of the papers submitted in the recent O. G. A. Contest, the results of which will be announced next month. Even though you may not have sent in a Contest paper, it will be helpful to you to see what we, as the examiners, look for (and, alas, find) in the way of penmanship faults so easily correctible that their continued existence demonstrates not the lack of writing skill but rather the lack of the "seeing eye"—faults which need only to be observed to be eliminated.

Of course, if you did send us a Contest paper you will be doubly interested in having this glimpse of one of the examiners rating the papers. So let us listen to the laments of that examiner, reduced to the point of tears because of the necessity of failing so many papers for faults which could have been eliminated by a few minutes' eye-work on the part of the writer!

"On the Level"

The first paper we pick up shows a fault at once the most prevalent and the most easily corrected—the *l*'s run downhill. The Contest

copy this year contains only one outline in which this fault shows up. Although one swallow may not make a summer, one example of this fault in the writing of a student is usually convincing evidence of its general occurrence. In the copy the word is *liking* and, oh, so many of the outlines we see as we go through paper after paper run downhill as though the circle at the end were made of lead and weighted down the outline!

Another common word in which the same fault is apt to occur even more conspicuously is the word *life*. The added burden of the *f* at the end overbalances the outline altogether, and it gives the effect of plunging headfirst to a watery grave—where outlines that look like that really belong. Remember that your *r*'s and *l*'s, like yourself, should always be "on the level." Don't let them start on the downward path. If they are already like that remember that "an outline may be down but it's never out," if we may respectfully paraphrase a famous slogan. So raise 'em up and keep 'em up!

Ailing Curves

Next in order of frequency and ease of correction we notice, as we look at the Contest papers, curves with a variety of ailments. The usual difficulty is that the curve is too thin, too meager; it needs a quart of milk a day or something like that to round it out and make it more easily and positively distinguishable from a straight line. Within reasonable limits it is almost impossible to make a curve too deep. For one paper on which the curves are too deep we find a thousand, yes, *literally* a thousand, on which the curves have been starved!

Growing out of this fault is another almost equally serious—the failure to give one end of the curve a stronger curve than the other end. Obviously, when your curved characters are too shallow, you cannot show the extra curve at one end which gives the curves of Gregg shorthand at once their beauty, their legibility, and their greater ease of writing.

The extra strength at one end of a curved stroke is one of the fundamental advantages of the system. A great many features of the system have been built around it, and if you do not take advantage of it you are handicapping yourself needlessly. Observe carefully the appearance of the curves in the official plate across the page—then go thou and do likewise!

The Rule of Three

Penmanship faults all come under one of three classifications—errors in size, shape, or joining. The errors we have discussed so far have been errors of shape, because these errors are the most frequently found and, therefore, should receive the first attention.

Even more important, but not so easily corrected, are errors in size, or, to speak more accurately, errors in proportion. It makes very little difference how large or how small you write your shorthand, provided the size you use is one which becomes your hand. What does matter, and matter very much, is the proportion, or *relative* size, of the characters. There are in general use in Gregg shorthand three lengths of curves and straight lines. It is, therefore, essential to maintain a very careful distinction between those three lengths, if you are to transcribe with accuracy and facility. Naturally, the middle length is apt to suffer more than either of the other two. It is, for instance, easy to tell whether the stroke is meant for a *t* or a *ted*. It is not always so easy, in the average student's notes, to tell whether the *d* might not be an overgrown *t* or a slightly shrunken *ted*. All that is really essential here is to secure a very clear and definite picture of the exact relative sizes of the strokes as shown in our printed shorthand. This clear mental picture, kept constantly in the foreground of your mind, will prevent any lapses in proportion.

Big Circles and Little

A particularly fruitful source of error is the failure to observe the relative proportions of the large and small circles. Remember that the small circles should be as small as a circle can possibly be made, and still show daylight through it. The large circle should be just as large as you dare make it. By consciously attempting this extreme difference in the size of the two circles, you can always be sure, even in cases where there is a slip of the pen, that there will be enough difference between the circles to avoid any doubt in reading.

"I" Troubles

We have purposely left until the last the third classification of penmanship errors, the errors in joining. It is the least common of the three types of error, and at the same time is the most difficult to remedy. Before we discuss it, though, let us repeat that the cure for errors of this type is exactly the same as for the other two classes of error. A clear-cut mental picture of the correct form of the joining will insure your writing it correctly.

A frequent, though unnecessary, source of difficulty is the joining of the diphthong *i*. This joining occurred four times in the Contest copy this year, once in *guided* and *dynamic* and twice in *vitalizing*. Perhaps the dif-

O. G. A.
ANNUAL CONTEST COPY

ficulty that most of you have had with the joining of *i* is due to the fact that, unlike most letters of the shorthand alphabet, the character of the letter is rather materially altered by the nature of the joining in which it is found. This means that you have to familiarize yourself thoroughly with each of the several different typical joinings in which the character occurs if you wish to write perfect shorthand.

Good "Breaks" and Bad

The one guiding principle to follow in the joining of the *i* is that the break in the *i* should be as small as possible. It should be no larger than is absolutely necessary to differentiate the *i* from the *a*. Nine times out of ten, a poor *i* joining is poor simply because the break is greatly and unnecessarily exaggerated. Careful study of the outlines in our textbooks or in this magazine will show that the break in the *i* is never any larger than is absolutely necessary. Avoid retracing the break. Very often, in such words as the word *guided* in this year's O. G. A. Contest copy, we find papers showing a veritable spike formed by the retracing of the break in the *i*.

This is sometimes met with, although not so frequently, even in words like *vitalizing*, although here another fault is more apt to show. In words like *vitalizing* it is important that the circle be closed before the break is made for the *i*. The tendency of the inexpert writer is to break the first diphthong before the circle is completed by reaching the *v* again.

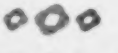
Another type of *i* joining is found in words such as *ride* and *lime*. Still another joining, although one seldom used, is found in a few words such as *height* and *hide*.

Only the Best is "Good Enough"

We have indicated here the major pitfalls for the one who would write a good, workmanlike style of shorthand. I can hear some of you grumble to yourselves that your shorthand is plenty good enough—you can read it—so why bother. There is this important difference between shorthand and longhand. Our longhand can degenerate into a perfectly shocking scribble and still be reasonably legible, because in longhand we write so much more than is necessary for each word. Therefore, although three-fourths of a word may be a hopeless wreck, from the remaining twenty-five per cent we are usually able to decipher what the word is. In shorthand, where we write only the bare essentials of each word, the slightest variation in shape, size, or joining will very often make it impossible to read a word, or, still more serious, will lead us to believe that the word is not itself at all, but a stepbrother or a third cousin of the word itself.

Our only assurance of absolute legibility of shorthand and accuracy in transcribing is the best possible style of shorthand penmanship, and the secret of acquiring perfection of shorthand style lies, not so much in hours of dreary pen-pushing as in the cultivation of the "seeing eye." Train your eye to see in the magazine and textbook plates exactly how the word should be written. Then a moderate amount of practice will do the rest. This is not as easy as it sounds, as the poet reminds us, for "things are not what they seem," and our eyes play us more tricks than we will readily admit. But you'll find the trite old sayings are nevertheless true, that practice makes perfect, and perseverance brings success.

You're started toward that goal of a perfect shorthand style—or you would not be reading these lines. With the aid of a "seeing eye" you can approximate that aim!



Who's Who in Fort Wayne

WHO says that the boss doesn't care about our "professional" honors? We have always contended that most bosses do, and a note from Fort Wayne from one of our skillful O. G. A. members bears us out!

Sponsored by Mayor William J. Hosey, the Chamber of Commerce and the leading business and professional men of the city, a typewriting contest was arranged, open to all stenographers within a radius of fifty miles, to arouse interest in the art of typing as a business aid.

Of the eleven girls that remained in the finals, Delight Cronin placed first, her 69 words a minute net bringing her a new Remington Portable typewriter. The runner-up was Isabelle Ihrie, with a total of 62 words on an Underwood. She was awarded a silver trophy. The accuracy cup went to Hildegarde Rose, operating a Royal.

"Funny thing happened," Miss Cronin tells us. "I had intended to say nothing at my office about being a contestant, but when my name came out in the preliminaries, the entire company appeared interested, from the office boys to the president. The president shocked the whole room (myself most of all) by pausing at my desk long enough to congratulate me. The secretary granted me permission to use the same machine I use at the office, even calling a Remington service man out to service it before the contest."

Now who says the boss isn't interested?

TESTS and AWARDS

Tests published in this issue may be used until the 25th of next month

SHORTHAND

The purpose of the O. G. A. is to encourage the development of skillful shorthand writing. Membership is granted to those whose notes show artistic merit.

How to become a Member: Practice the test article until you secure a copy that represents your best work. If the specimen sent us reaches the required standard, a membership certificate will be sent you. Otherwise your work will be returned with suggestions and criticisms and you may try again. To secure approval, notes must be correct in theory, accurate in proportion and execution, free in movement.

A Certificate of Superior Merit is awarded to those whose notes are of superior excellence. O. G. A. members may become candidates for the *Certificate of Superior Merit*. A circular about this certificate and how to secure it will be sent you on request.

Examination Fees: An examination fee of ten cents must *accompany* each specimen submitted for membership, and fifty cents each application for the Certificate of Superior Merit.

TYPEWRITING

The O. A. T. is the professional organization of the artists in typewriting. It is open to all who qualify as superior craftsmen.

Junior Membership is open to anyone who is studying typewriting in school or by himself who is able to pass the Junior test.

Senior Membership is open to all typists whether attending school or not who have reached a speed of at least forty words a minute in general "plain" copying. Senior tests must be accompanied by a signed statement that the candidate has attained this speed. Each part of the O. A. T. membership tests should be typed on a separate sheet.

Competent Typist Awards: The basis for these awards is the Typewriting Speed Test appearing in each issue. This test, as well as the O. A. T. tests, may be practiced as much as desired, but specimens submitted for C. T. awards must represent ten minutes' writing at 40 or more net words a minute and according to International Contest Rules. Each specimen must be certified by a teacher as to correct timing, and must contain *not more than five errors*.

Typewriting Progress Certificate: Candidates writing 40 or more net words a minute will receive the Typewriting Progress Certificate indicating the speed attained.

Competent Typist Pin: Those writing at 60 or more net words a minute will be awarded the gold Competent Typist Pin.

Fees: An examination fee of ten cents must accompany each membership and speed test submitted for an award.

O. G. A.

(This copy can be written by any student who has completed the first eight Chapters of the Manual.)

Practice this test with the "seeing eye" before writing your final draft for submission to us, and make Orison Swett Marden's inspiring message your very best piece of work this year!

The habit of expecting great things calls out the best in us. It tends to awaken forces which, but for the greater demand, the higher call, would remain latent.

Believe with all your heart that you will do what you were made to do. Never for an instant harbor a doubt of it. Drive such a thought out of your mind, and keep only the thoughts or ideals of the thing you are determined to achieve.

Live in the very soul of expectation of better things; in the conviction that something large, fine, and beautiful will await you if your mind is kept in a creative state and you fight up to your goal.

O. A. T.

Junior Test

If the radio people know about these singing sands, perhaps they're using them in their sound effects—who knows? Write rhythmically, in preparing this test and see how much it will improve your touch!

Musical Sands.- In the Hawaiian Island of Kauai is a curious freak of nature, musical sand. When dry to the depth of four or five inches on the dune, if pushed down a steep incline, it gives out a deep bass note. If you plunge your hands into the sand and bring them together quickly the sound is like the barking of a dog. The same kind of sound can be produced by putting the sand in a bag and shaking it hard; or fill a long bag three-quarters full of sand, then divide its contents into two parts, and, holding one in each hand, clap the two together.

In the Colorado desert these unusual sounds also occur. As the wind blows strongly it makes a humming or singing sound. With the aid of a microscope, these

The Competent Typist Speed Test

To find the gross number of words, divide gross number of strokes by 5. Then deduct 10 words for each error to get net words written. Each 200 strokes is indicated by an italic letter and an accompanying figure to facilitate counting the gross number of strokes written.

Everywhere in these solitudes I am greeted with the pensive, almost pathetic, note of the wood-pewee. Do you know the pewee? They are the true flycatchers, and are easily identified. They are very[1] characteristic birds, have very strong family traits, and very pugnacious dispositions. Without any exception or qualification, they are the homeliest or the least elegant birds of our fields or forest.[2] Sharp-shouldered, big-headed, short-legged, of no particular color, of little elegance in flight or movement, with a disagreeable flirt of the tail, always quarreling with their neighbors and with[3] one another, no birds are so little calculated to excite pleasurable emotions in the beholder or to become objects of human interest and affection. The king-bird is the best-dressed member of the family,[4] but he is a braggart; and, though always snubbing his neighbors, is an arrant coward, and shows the white feather at the slightest display of pluck in his antagonist. I have seen him turn tail[5] to a swallow, and have known the little pewee in question to whip him beautifully. From the great crested to the little green flycatcher, their ways and general habits are the same. Slow in flying[6] from point to point, they yet have a wonderful quickness, and snap up the fleetest insects with little apparent effort. There is a constant play of quick, nervous movements underneath their outer show[7] of calmness and stolidity. They do not scour the limbs and trees like the warblers, but, perched upon the middle branches, wait like true hunters for the game to come along. There is often a very[8] audible snap of the beak as they arrest their prey.

The wood-pewee, the prevailing species in this locality, arrests your attention by his sweet, pathetic cry. There is room for it also in the deep woods, as well as for the more prolonged and[9] elevated strains. The mate builds an exquisite nest of moss on the side of some shelving cliff or overhanging rock. The other day passing by a ledge near the top of a mountain in a singularly desolate[10] locality, my eye rested upon one of these structures, looking precisely as if it grew there, so in keeping was it with the mossy character of the rock; and I have had a growing affection for the[11] bird ever since. The rock seemed to love the nest and to claim it as its own. I said, What a lesson in Architecture is here! Here is a house that was built, but built with such loving care and such[12] beautiful adaptation of the means to the end, that it looks like a product of nature. The same wise economy is noticeable in the nests of all birds. No bird would paint its house white or red, or add[13] aught for show. *(2,618 strokes)—From "In the Hemlocks," by John Burroughs, in "Little Classics."*

[Repeat from the beginning until end of ten-minute test period.]

sands are seen to be perfectly round in form. This makes them roll upon each other at the slightest movement and accounts for the speed with which the sands travel over the desert.

Senior Test

PART I

An item from an old copy of the New York "Sun" will make an interesting test for this first month of flowers. Supply the missing punctuation and capitals in your copy.

Now You Know. Returning yesterday from Skytop Lodge which is high up in the Poconos beyond Cresco Pennsylvania I picked up the menu in the Lackawanna dining car to find the entire back of it devoted to the names of the governors of the forty eight states the nicknames of the states and the names of their official flowers and I found perusing these lists especially the list of flowers much more interesting than looking for mistakes in spelling which I sometimes resort to in order to kill time until I am served most well informed people know the nicknames of most of the states and few care about the names of their governors but I doubt if one in a hundred can name the flower of more than a score of them so if you are interested here you are

PART II

To vary this part of the test a bit, suppose you type the list sectionally, grouping the states as New England, North Atlantic, South Atlantic, Central, South Central, Mountain, Southwestern, and Pacific.

Alabama .....Goldenrod
Arizona .....Saguaro
Arkansas .....Apple Blossom
California .....California Poppy
Colorado .....Blue Columbine
Connecticut .....Mountain Laurel
Delaware .....Peach Blossom
Florida .....Orange Blossom
Georgia .....Cherokee Rose
Idaho .....Western Syringa
Illinois .....Blue Violet
Indiana .....Tulip Tree
Iowa .....Wild Rose
Kansas .....Sunflower
Kentucky .....Trumpet Vine
Louisiana .....Magnolia
Maine .....Pine Cone and Tassel
Maryland .....Black-eyed Susan
Massachusetts .....Mayflower
Michigan .....Apple Blossom
Minnesota .....Moccasin Flower
Mississippi .....Magnolia
Missouri .....Hawthorn
Montana .....Bitter Root
Nebraska .....Goldenrod
Nevada .....Sagebrush
New Hampshire .....Purple Lilac
New Jersey .....Violet
New Mexico .....Cactus
New York .....Rose
North Carolina .....Daisy
North Dakota .....Prairie Rose
Ohio .....Scarlet Carnation
Oklahoma .....Mistletoe
Oregon .....Oregon Grape
Pennsylvania .....No choice
Rhode Island .....Violet
South Carolina .....Yellow Jessamine
South Dakota .....Pasque Flower
Tennessee .....Maypop
Texas .....Bluebonnet
Utah .....Sego Lily
Vermont .....Red Clover
Virginia .....Dogwood
Washington .....Pink Rhododendron
West Virginia .....Great Rhododendron
Wisconsin .....Violet
Wyoming .....Indian Paintbrush
District of Columbia..American Beauty Rose

All clubs of test papers should be accompanied by a typewritten list of names to expedite checking and insure accuracy in making out certificates.

Club Prizes

O. G. A. Awards

Pearl Pin

Elizabeth Swanson, Evanston Township High School, Evanston, Illinois
H. W. Harlan, Woodbury College, Los Angeles, California

Gold Pin

Alice C. Anderson, Township High School, Princeton, Illinois
Mary Plader, High School, Rockville, Connecticut
Gladys Harvey, Township High School, Savanna, Illinois

Silver Pin

Frances Boyd, Senior High School, Ames, Iowa
Mignon States, Fremont County Vocational High School, Lander, Wyoming
Doris Cornwell, High School, Beaumont, Texas
Alice Bryant, High School, Greenfield, Massachusetts
Lois Fay Ross, High School, Cairo, Illinois
Edna Westrich, Notre Dame High School, Hamilton, Ohio
Louise Ryan, High School, Havre, Montana
Pearl Krauss, James Monroe High School, New York, New York
Marie McCuaig, High School, Carson City, Michigan
Evelyn Franks, High School, Connellsville, Pennsylvania
Helen Kelley, High School, Brookfield, Missouri
Eleanor Lafated, High School, Great Falls, Montana
Nyra Fredricks, Analy Union High School, Sebastopol, California

Bronze Pin

Elmer H. McAllister, Goldey College, Wilmington, Delaware

(*Continued on page 461*)

Principal Cities Outside United States

(Italics indicate foreign spelling; * indicates former name)

Glancing Through the News

With A. Alan Bowle

WE have been reading the papers again lately and have collected several items that we believe will interest our readers. One, for instance, comes from the New York *Sun*. The paper contained a photograph of Miss Ann Lakawitz with the caption:

"Miss Ann Lakawitz, thirty-year-old stenographer, who is the Mayor-elect of this village, which bears the reputation of being the toughest in Ohio. Miss Lakawitz was elected by a margin of three votes over 'Battling Tom' O'Malia, who has been Mayor of Linndale for the last six years. During her tenure of office Miss Lakawitz expects to convert the 'toughest' village into one in which tree-shaded lawns and pretty homes predominate."

Being of an inquisitive turn of mind, we wrote to Miss Lakawitz and secured from her the information that she writes our system and that she has been doing stenographic work for approximately ten years.

Our congratulations to Miss Lakawitz on her election. We know she will make good.

Saida Knox
Winner of $5,000 Atwater Kent Award

JERSEY Girl singer wins $5,000 prize. Saida Knox, Stenographer, First in Atwater Kent Audition. Radio Audition test Won by New Jersey Girl. Such were the newspaper notices that attracted our attention recently.

"Miss Saida Knox, a contralto, of Kearny, New Jersey, won first prize in the finals of the women's division of the Atwater Kent Foundation's fifth annual radio audition at the National Broadcasting Company's broadcasting station. She will receive $5,000 in cash, a gold medal and two years' conservatory or its equivalent.

"Miss Knox was winner in the regional finals of the nationwide contest for amateur singers. She was born in Scotland and is a stenographer in the offices of a coal company. She sang, 'Ah, Mon Fils,' from 'Le Prophete,' by Meyerbeer. The judges did not see the contestants, but sat in another studio and heard the voices over the radio."

Our inquiring turn of mind caused us to write to Miss Knox to find out something about her stenographic training, and it was interesting to learn that this young lady, whose photo we are reproducing on this page, is another of our writers trained at Rider College, Trenton.

In commenting upon the result of her hard work, Miss Knox shows that she has developed a fine philosophy. "About all I can say," she tells us, "is that I have always been extremely interested in music. My teacher, who is Madam Idele Patterson, of New York City, and I worked very hard, the result of which was—Never lose courage or faith."

Our congratulations to this "singing stenographer."

ANOTHER news report, sent out by the International News Service and forwarded to us by Mr. John Hedquist, of Starkville, Colorado gives us an interesting story sent from Akron, Ohio, about two air-minded young ladies of that town. "Bird Women Earn Wings by Stenography," the item is headed, and it reads:

"Famous the world over for its manufacture of lighter-than-air craft, this city also boasts of its unusually large number of 'lady birds,' most of whom are regularly-employed stenographers earning money taking dictation to use for flying togs and lessons.

"Oldest of Akron's aviatrixes in point of service is pretty Frankie Renner, holder of a limited commercial license and contender for the women's altitude record. She is now secretary and treasurer of a concern where she learned to pilot a ship. Before she became air-minded she was a 'steno' in a downtown office.

"Frankie has been flying four years, and nearly every day. Last March she climbed to a height of 24,990 feet in an effort to break the altitude record of 28,743 feet held by Ruth Nichols.

"Characterized as the rubber city's most enthusiastic girl pilot, Isabel Chappell, a stenographer, is the holder of a private pilot's license. She spends nearly all of her salary

each week adding to her flying hours, which now total seventy-five.

"The youngest of the birdwomen is 19-year-old Marion Coddington, also a stenographer. She has not yet obtained her license, but is planning to get it early in the spring."

THE New York *World-Telegram* recently blared headlines "Debs of Park Avenue Learning Shorthand in Business School." Miss Helen Worden, one of the contributors, had been visiting the Packard Business School and reported that "secretarial courses have again swept Mayfair.... Along with five hundred other young persons, they (the said Park Avenue debutantes) have practiced making pothooks and curlycue shorthand hieroglyphics, tapped out copybook exercises on the typewriter and absorbed the high points of the cultural course in secretarial work."

Any of the academic folks who used to sneer at these subjects had better take note.

WE knew that Cicero freed the slave Tiro because of the latter's prowess as a shorthand writer. But here's news: One student in a recent examination tells us that Cicero must have been a very careful critic and a very careful writer, "His writings are forever emphasizing the point he wishes to emphasize." And another student comments: "Cicero's greatest achievement was that he combined all the different Latin Dialects and made one strong, beautiful language. Therefore Anthony's forces captured and killed him."

FROM Germany comes the report that a young man of eighteen years, Adolf Karnau by name, who lives at Achim, has written at great speed—520 syllables, it is reported, was written in shorthand for three minutes' duration. By our new "standard" word count, this would give Karnau a record of 371 words a minute on the take!

NEWS what am news! "Plain stenographer becomes President." I don't like the word "plain" because it might be misconstrued. The point was that a person who just ten years ago was working as an ordinary stenographer in the office of Mark Cross & Company, the famous leather goods people, has been made president of the concern. Miss Lillian Ramsgate was one of those secretaries who literally knew the work of her boss as well as he did himself. That's why it is that in the will of the late Patrick F. Murphy, who for years was president of Mark Cross, he suggested that Miss Ramsgate be made president of the company.

"During the busy days," says the news report, "you will find Miss Ramsgate almost any afternoon at the Fifth Avenue store, her alert hazel eyes never missing a trick. If she isn't there she is at the factory, for she knows the leather business from A to Z, and knows the factory processes as well as the average woman knows cookery."

Following her employment as stenographer, she became secretary to the president, and by persistent application to her job she is repaid for her endeavors by this added responsibility of the presidency of this international business.

AND there's *advice* to be found in the daily newspapers. Jean Lyon, writing in the *Sun*, New York, tells what's to be done to become a *First-Class Secretary*. Her idea is to broaden your outlook, and she suggests that if you are out of a job now, it's a good time to go to the library.

Miss Lyon quotes Miss Edith M. Corson, who heads the stenographic bureau of the American Sugar Refining Company, and lets us know that the best stenographic work—secretarial she calls it—is done by those who are in the process of developing. "A perfect technical stenographer who is not growing mentally is not the one to be raised into a good secretarial position.

"Broadening your outlook means studying something apart from stenography. It means literature, music, psychology. Rather than spending every evening in search of a mere good time, a girl who wants to be better in her job should learn new things. It keeps her active and it gives her more of a background for whatever she is doing."

To some she suggests more practice in the practical art of stenography, because some need daily practice to keep up speed and skill. And Miss Corson also suggests that some stenographers would not do amiss by knowing something more about English, and the techniques of the language they handle every day. But in addition to good technical knowledge, the "background" subjects are necessary acquirements if the stenographer is to get into high-grade secretarial work.

Keep mentally alive! That is her main thought.

MRS. GERTRUDE ADLER came in for a good deal of publicity the other day. First the New York *Sun* announced that she had already typed more than a million words, and stated that "that's only one woman's bit of Hofstadter Committee testimony." Irrespective of the merits of this investigation by the Legislative Committee of the State of New York, it has caused much writing of shorthand and much typewriting. The Denver *Post* came out with the statement that 1,300,000 words had been typed. This meant,

also, of course, that that many words had been spoken and been recorded in shorthand symbols. Martin J. Dupraw, Joseph M. Shaffer, and J. A. Butler are three Greggites on the staff of shorthand reporters engaged in this case, and Mrs. Adler has done or supervised much of the typing work. It's a fine accomplishment all around.

NEWSPAPER dispatches from Boston a short time ago, says *Office Appliances*, indicate that some policemen rule with a heavy hand. Coppers must be gentle with typewriters—the machines, please!

An order from Police Commissioner Eugene C. Haultman offered this advice: "Considerable damage has been caused by the operators pounding the keys too hard. This destructive practice must stop. Don't pound the typewriter too hard."

Wonder if they have instruction on the machine in Boston as they do in Pennsylvania? These husky, broad-shouldered boys pictured here aren't future stenographers. They're policemen. Members of the Pennsylvania State Police Force, learning the skilled use of the typewriter during their special training course at the Pennsylvania State Police Training School at Hershey. Many of these men have had years of police service. Some of them are non-commissioned officers. All use the typewriter daily in writing up their exhaustive reports of investigations. And so they appreciate the opportunity which was given them to learn the all-finger method of typing, in lieu of the "hunt and pick method."

The Pennsylvania State Police retained the services of Professor Osser of Camp Curtin High School Commercial Department, Harrisburg, Pennsylvania, to instruct the boys. He is shown standing in the background. And, of course, Rational texts were used—see 'em on the firing line beside each typewriter!

Each winter a class of picked policemen are sent to the training school. These are known as "candidates for promotion" after they have successfully completed the course of special instruction. More and more the real value of typewriting and shorthand in connection with police work is being recognized.

There's More Than Pistol Practice in the Making of a Pennsylvania State Trooper
No "Hunt and Pick" Typing for These Guardians of the Peace

"RHYTHM in music, especially if very marked, calls for some sort of muscular activity in response. This desire to respond by some activity to any music which is heard is almost a universal experience," says Miss Alice G. Thorn, in Music for Young Children. We say that's OK. As soon as we hear the rhythm we want to dance! If we cannot dance, our fingers tap to the music. Perhaps that is where Mr. SoRelle got his idea for the Rational Rhythm Records. When the music begins as you sit at your typewriter you just want to go clickity-click on the machine. And, my, your touch is so much more even than when you are practicing spasmodically!

MRS. JEAN THOMAS broke into the news recently with four pictures and several columns of news telling the story of "The traipsin' woman, with the golden hair." To the Kentucky mountain people she is just that. "For years she has come among them, on foot or in a 'jolt-wagon,' portable typewriter in one hand and briefcase in the other, reporting their murder trials, listening to their unwritten songs, and being their friend.

"It was jolting over the muddy roads as a court reporter of all the picked murders in the mountains that she got to know the

mountain people and their songs so well. She had learned stenography in high school . . . One afternoon, when she and her mother were making jelly in the kitchen, along came Bill Young, a criminal lawyer and a mountain man. He wanted her to come and report a murder case in Rowan County. Her mother turned deathly pale, for the 'Rowan County trouble,' the Martin-Tolliver feud, was the terror of the hills. But Jean took her typewriter and briefcase and went.

"The mountain people would gather around. They thought it was witchery, the way her pencil flew across the page in cryptic marks. 'Woman, hit's pint-blank like I spoke it,' the defendant-murderer would say."

These comments from the New York *World-Telegram* tell an interesting story. Mrs. Thomas has collected the stories and songs of the mountain people and published them in her first book, "Devil's Ditties." Another score for a shorthand writer!

THE illustration of the first typewriter that you have already discovered on another page of this issue reminded us of an old "squib" we had on file, headed "Typewriter Inventor Fights to Keep from Being Millionaire":

"Christopher Sholes," it tells us, "tried to escape being a millionaire all his life and finally succeeded when he sold the product for $10,000. He died in 1890.

"Sholes, who conceived the invention in a little Milwaukee workshop in 1867, also chose as his first trial sentence the familiar 'Now is the time for all good men to come to the aid of their party,' chiefly because a political campaign was being carried on when he completed the first typewriter.

"Mr. Sholes was born in Columbia County, Pennsylvania, February 14, 1819. At the age of 14, after serving his apprenticeship in the printing trade in Danville, Pennsylvania, he joined his brother, Charles C. Sholes, then living in Green Bay and well-known in the early politics of Wisconsin.

"His first typewriter was completed in the autumn of 1867. It was a simple, one-letter affair made with a single telegraph key, a sheet of glass and odds and ends of wood and metal. It printed only a series of w's, but it was the germ from which developed the final machine. A copy of the first typewriter catalogue describes the early machine as resembling the family sewing machine."

AT the same time we unearthed another interesting clipping, originating with the Sioux Falls (South Dakota) *Press* under the title "AP Typewriter Grinds Out 60,000,000 Words":

"Imagine a man sitting down at a typewriter and writing 40 words a minute, working an average of 8 hours a day for 10 years. How many words do you think he could write in this time? Don't try to guess; it's been figured out. He could write 60,000,000. Quite a few, isn't it? But it has been done. And the typewriter is still in pretty good working order.

"That's the record of a machine in the *Press* office. It is one that has been in service on THE ASSOCIATED PRESS wire for all that time. And what has been written on it? Everything from the declaration of war to the finding of a snail with stripes on its back by a long-nosed professor of bugology in Siam, and the burning of a ukelele factory in Hawaii; scandal, shooting affrays; baseball results and liquor raids; accidents and what's going on in Washington; how many people visited Cuba and why; what amalgamated prunes are quoted at; the salary of cabinet ministers; and a million other things that have interested *Press* readers."

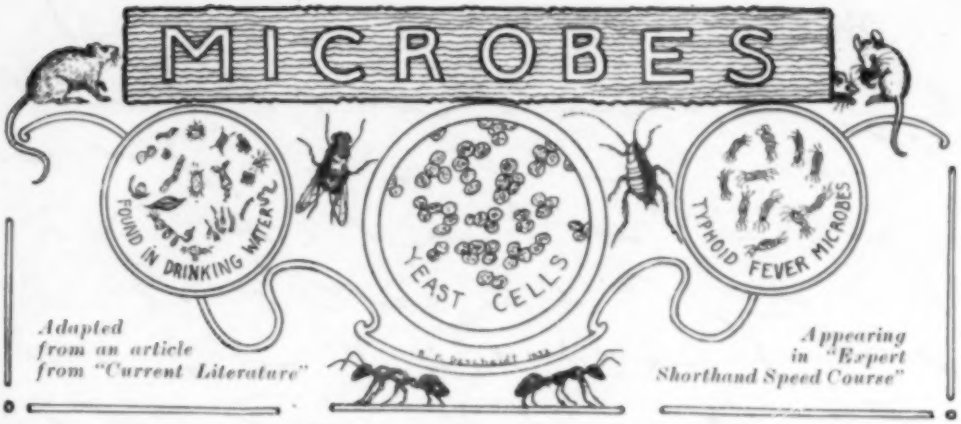
NOW girls, listen to this, for it's one for you. The news comes from London, Ontario, Canada. "Private secretaries should not wear red on busy days, because it distracts their employer's attention." Miss Margaret Keys, lecturer on secretarial science, is given as the promulgator of this edict. Perhaps this has reference to the stenographers who work for stock exchange brokers!

Key to Dupraw's Notes on "Speed Practice"

(*Shorthand plate will be found on page 435*)

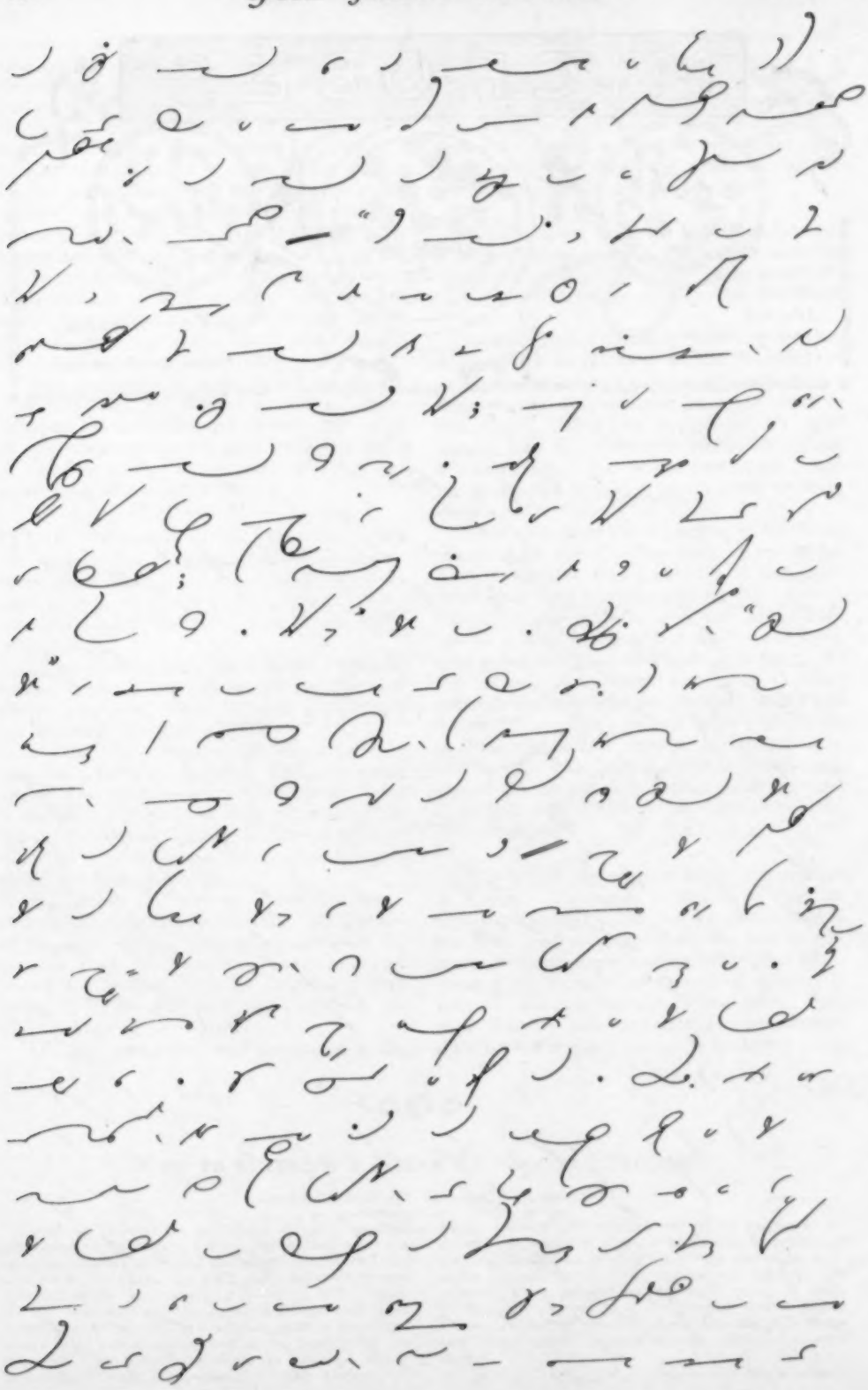
Speed, or at least the semblance of speed, may be purchased at too high a price. The student entering upon speed practice should determine that he will not sacrifice in the pursuit of speed other desirable things, without which mere speed will be of little value. As has been well said by an accomplished and most instructive writer, "It is a misfortune to a shorthand writer when speed is attained apart from other excellencies. Its acquisition ought to progress simultaneously with the development of other powers. A whole phalanx of excellencies should advance together. Accuracy of form, a good, smooth method of writing, facility in reading notes, the ability to transcribe notes neatly with scrupulous fidelity, the capacity, when pressed beyond one's speed, to catch the sense and record it at the possible risk of losing a few words, or possibly some fine phrases—these and many other accomplishments should advance abreast.

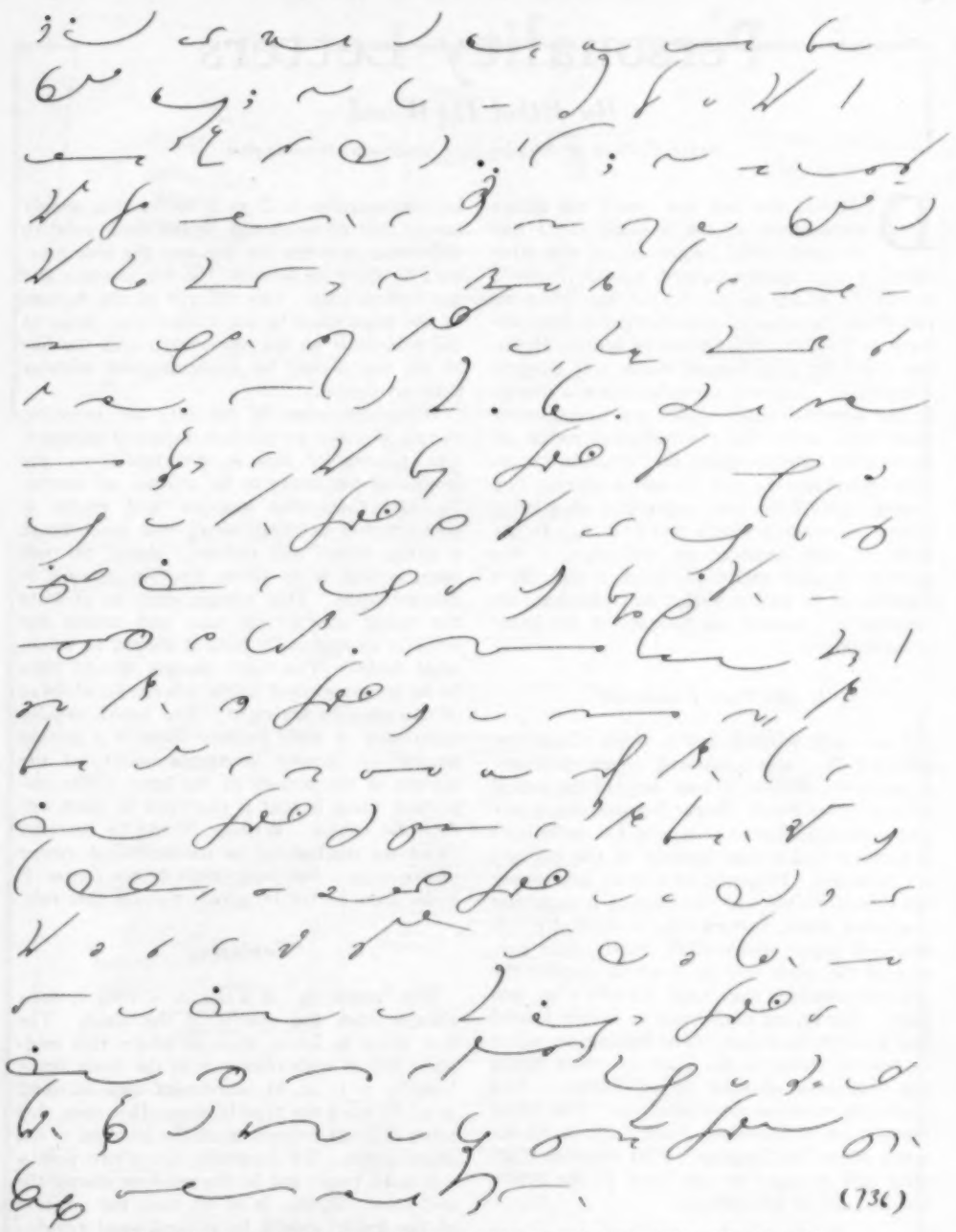
—*David Wolfe Brown*



Adapted from an article from "Current Literature"

Appearing in "Expert Shorthand Speed Course"





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[*This article can be read by anyone who has completed the first Eight Chapters of the Manual.*]

Summer Normal School Directory

If you are planning to spend part of your vacation in school, you will be interested in the special normal school courses listed in the April *American Shorthand Teacher*. This list of summer classes for commercial teachers is an annual feature of that magazine. Have you reported to us the work your school offers?

Personality Letters

By Ethel H. Wood

State College of Washington, Pullman, Washington

DURING the last few years the entire atmosphere of the business office has changed. No longer is an executive satisfied with poorly lighted, poorly equipped rooms in which to work; he has come to recognize the value of organization of environment as well as organization of ideas. Hence the vogue of glass-topped desks and modern filing cases. Likewise there has come a change in the business letter. Men are appreciating more and more the psychological value of personality letters—letters that create a favorable impression as well as tell a story. The reader receives his first impression of a letter before he reads a single word of it. If the letter is well balanced on the page, if the printing is clear and easily read, if the entire appearance is well-groomed and pleasing, his "mental set" toward the message of the letter is favorable.

Right Foot Foremost

Type well brushed and a good ribbon are essential for this clear-cut, clean printing. A worn-out ribbon is used beyond its period of usefulness much oftener because the typist just doesn't bother to change it (it really isn't a pleasant task) than because of the demand for economy. Erasures, of course, are simply not there—visibly. If your typing is such that you must erase, learn to do it skillfully. A piece of paper under each hand while correcting the work will do much to prevent the tell-tale smudges that spoil the effect of any page. The typing itself must be evenly spaced and uniform in color. Overlapping or piling of letters, letters extra light or extra heavy are indicative of poor typing fluency. And above all, margins must be correct. The actual typewriting of the letter itself must be attractively placed on the page. This requires planning and thought on the part of the typist, but it is not at all difficult.

Proper Placement of Letters

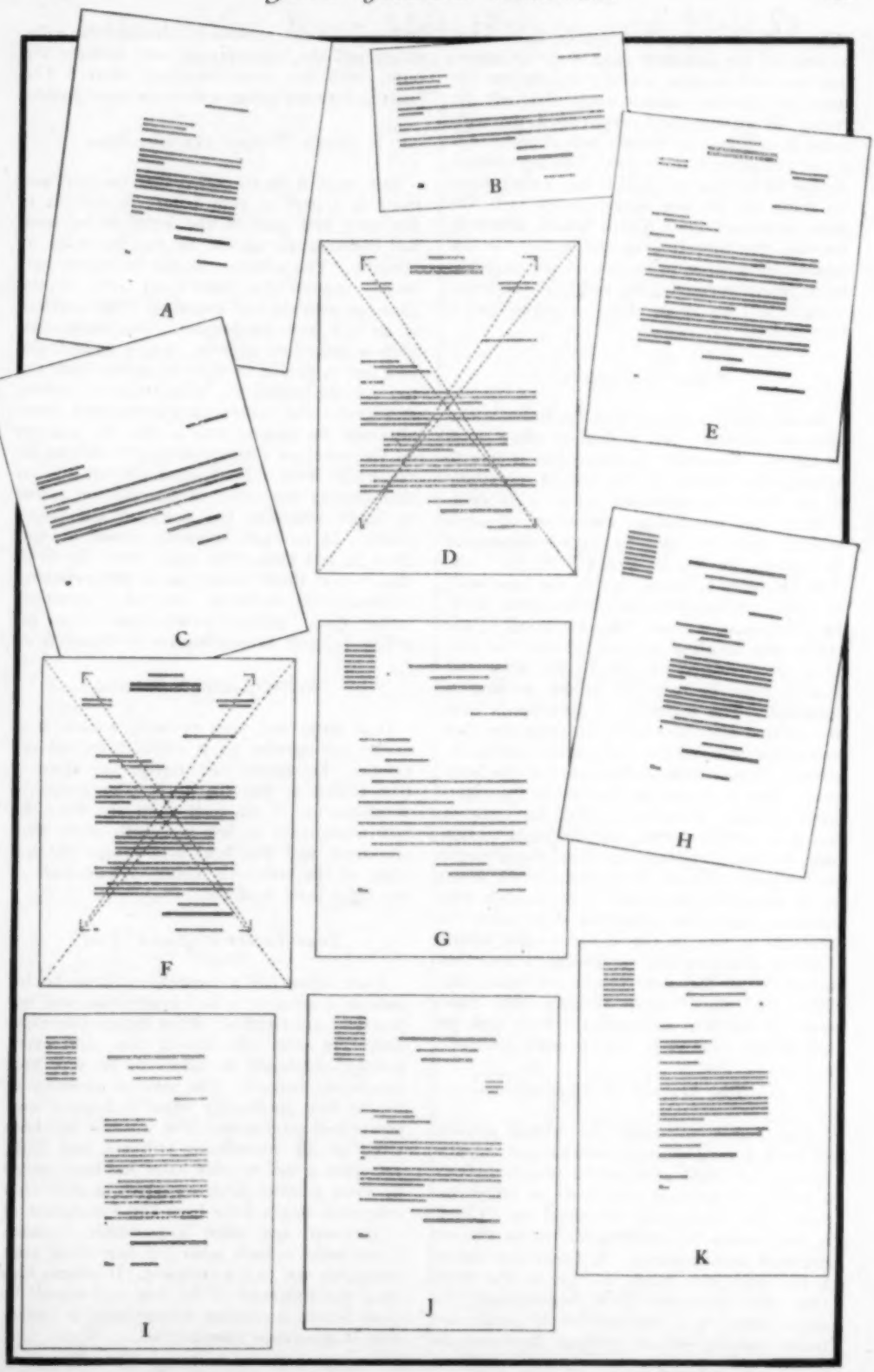
There is a definite place on the page for the body of the typewriting, according to rules laid down for proper balance in art work. Elaborate directions are formulated for finding this place, but since letters vary so greatly in length, these rules reduced to their simplest form will suffice. The ratio between the side and the top margins, and the top and the bottom margins is 5 to 7 to 9; this simply means that there should be the same relative difference between the top and the side margins as there is between the top margin and the bottom one. The margin at the bottom of the page must be the widest one; those at the side must be the narrowest, and the one at the top should be approximately midway between the two.

When the paper is put into the machine, the margin stop for the left margin is adjusted. The placing of this is determined by the length of the letter to be written, of course. A little thoughtful practice will enable a stenographer to judge about how much room a given letter will require. After the left margin stop is in place, the top margin is decided upon. This margin must be at least the width of the side one, and unless the letter is exceptionally long it should be somewhat wider. The right margin should then be set to correspond to the left one—and three of the margins are right. The fourth usually takes care of itself because there is a certain amount of leeway about the width of the margin at the bottom of the letter. The important thing is that it shall not be narrower than the others. Writing should be centered above the mechanical, or mathematical, center of the page. See how much better Letter F looks than Letter D, which violates this rule.

"Centering"

The "centering" of a line of writing is done always from the middle of the sheet. The first thing to know, then, is where this mid-point comes with reference to the front scale. Usually it is at 40 when pica type is used, or at 50 when the type is elite. However, this point depends entirely upon the position of the paper guide. To determine these two points, a creased paper put in the machine shows the mid-point. If this is at 40, then the position of the guide should be noticed—and remembered. All subsequent balancing of the work is determined by this relationship. It is not a bad idea to run a pencil mark around the platen where the edge of the paper should come, as there is always danger that the guide will be moved and the work thus thrown off balance.

To illustrate, suppose the number of words in the letter called for a side margin of about two inches, or twenty spaces. Since there are


A
B
C
D
E
F
G
H
I
J
K

eighty-four or eighty-five spaces from edge to edge of the ordinary sheet of letter paper, this two-inch margin would place the margin stops twenty-two spaces each side of the center—at eighteen and sixty-two if the mid-point is at forty; at twenty and at sixty-four if the mid-point is forty-two. The top margin should be at least two and a half inches wide. As there are six line spaces to the inch, the paper is turned down fifteen spaces, definitely locating the first line of the letter. If the amount of writing to be put on the page has been judged correctly, the width of the lower margin will be about three or three and a half inches.

Styles in Letters

In determining the style of the letter, sometimes a secretary has a definite office form to follow. Generally, however, she is free to arrange her letters to suit herself, especially if her work is attractive when it is done.

Note the interesting variations of style secured with the two letterheads illustrated in Letters D, E, F, and G, H, I, J, K. The date may be made part of the letterhead, or it may be placed as part of the letter itself. In either case it should be one thing or the other—not dangling midway between the two. If it is considered as part of the letterhead, then it must be balanced as the printing is balanced. The majority of letterheads have the printed lines centered; on these the date looks best centered also. If, as more commonly, the date is considered as belonging to the letter itself, then it should be flush with the right-hand margin. *January 15, 1932,* for instance, has in it sixteen spaces; with the right-margin stop set for sixty-two, the date should begin at forty-six. There is no guess work about it; it all works out exact. The simplest way to count spaces in a heading is to move the carriage to zero by use of the margin release (not by changing the margin stop) and then to count out the spaces with the space bar. The full "block" style obviates this count even for the date, and places it flush with the left margin (Letter K, not so much favored).

The Matter of Spacing

The matter of single or double spacing, of block arrangement or conventional indentations, or a combination of the two, is entirely a matter of personal preference or office custom. The wisest way, provided the "Chief" is not averse to experiments, is to try out different arrangements. It keeps one out of a rut, and adds much interest to the work. One very attractive new arrangement for short letters is a combination of single and triple spacing—triple spacing between the address and the salutation, between the salutation and the letter proper, and between the letter and the complimentary close. The spacing between paragraphs is the usual double.

Don't Neglect the Envelope

Nor must it be forgotten that the envelope itself is a part of your letter; in fact, it is the very first part of the letter to be seen, and consequently should receive its share of thought. The address should be nicely balanced, toward the right-hand side of the envelope with the last line about three-quarters of an inch from the bottom. This means that with a three-line address, double spaced, the first line is twelve or thirteen spaces from the top of the envelope. Conservative writers still prefer the double-spaced, indented form, although the general rule is that the address on the envelope correspond to the address on the letter itself. Post office officials tell us that placing the name of the state on a line by itself simplifies the work of the postal clerks. In no case, however, should the address be less than three lines. And for first-class work, there should be no abbreviations. Abbreviations indicate hurried, "quantity" rather than "quality" production—or an inability to spell Massachusetts or Connecticut.

"Self-Opening" Folding

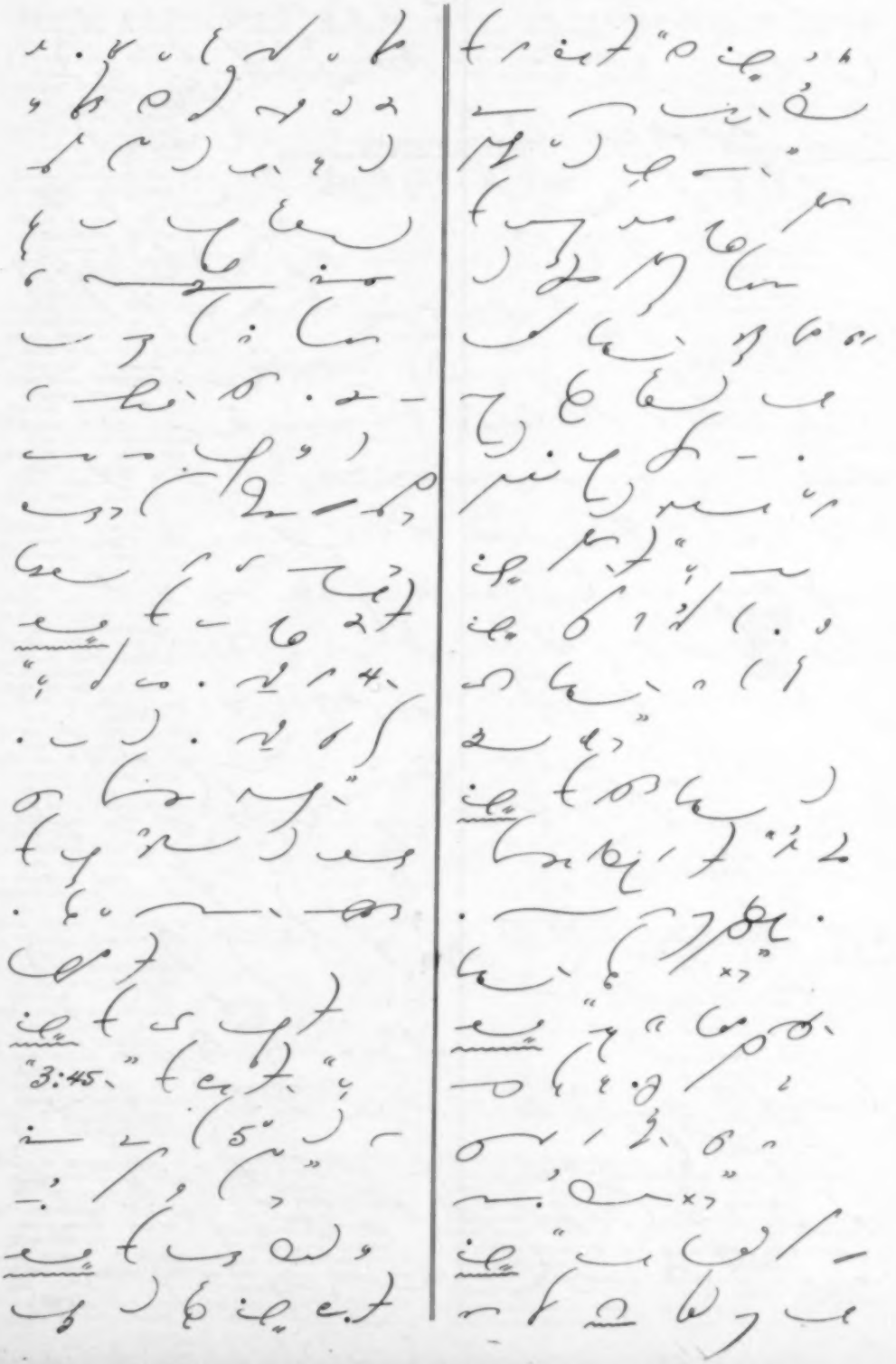
If a letter has been properly folded, it is rather self-opening as it comes from the envelope. To secure this result, the sheet is first folded so that the lower edge comes to three-fourths of an inch from the top; the fold from right to left is a little more than one-third, and the final fold brings the left edge of the letter to within a half inch of the right-hand fold.

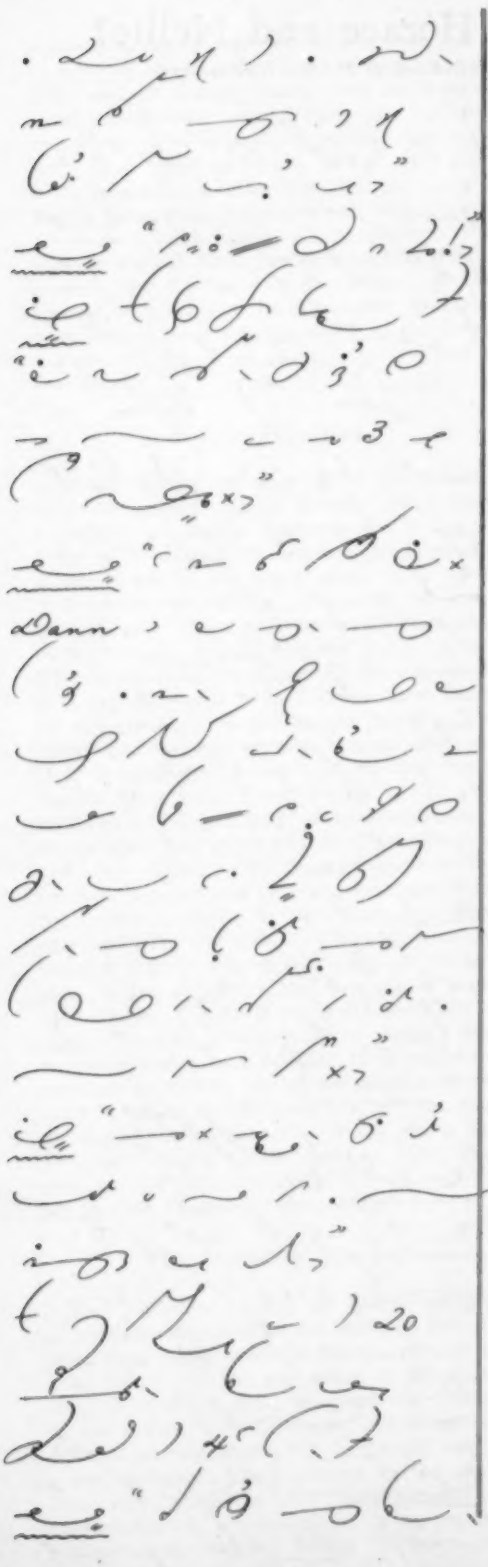
Your Letter Reflects "You"

Your letter has a tremendous capacity for making a good or a bad impression, and impressions are peculiar. First impressions especially are often the lasting ones, and every precaution should be taken to be sure that details are correct. The general tendency of the modern personality letter is toward simplicity and good taste. The wording has been freed of all superfluous stiffness and frills, yet many a well-worded letter has been ruined by some mistake in detail which spoiled what otherwise might have been the foundation of a pleasant, and often a profitable, contact. Your letter reflects what you are, what your standards are, to the recipient. It reflects also upon the judgment of the firm represented by your letter: a careless stenographer is indicative of a careless company.

Have You Ever Met Horace and Nellie?

From "Your Job," by Harold Whitehead, of Boston University





Club Prize Awards

(Continued from page 447)

Elwood Clark, High School, Selinsgrove, Pennsylvania
Irene Dirig, St. Andrew's School, Fort Wayne, Indiana
Mildred Williams, Indiana State Teachers College, Terre Haute, Indiana
Betty Wight, St. Peter's Academy, San Francisco, California
Estelle Forest, St. Xavier's Academy, Providence, Rhode Island
Walter Kennedy, Peter's High School, Southboro, Massachusetts
Jeannette Miller, The Business Institute, Detroit, Michigan
Antonia Suarez, Cristobal, Canal Zone
Helen Huffman, Bent County High School, Las Animas, Colorado
Dora Dean, High School, Nogales, Arizona
Florence Casacca, Pacific Union College, Angwin, Napa County, California
Pauline Click, Springfield Business College, Springfield, Ohio
Ethel Nelson, High School, Canton, South Dakota
Frances J. Showalter, Lancaster Business College, Lancaster, Pennsylvania
Mildred Ferguson, High School, Chariton, Iowa
Regina A. Fallon, H. L. Merrill High School, Hutchinson, Minnesota
Barbara Nielsen, Searles High School, Great Barrington, Massachusetts
Mary Fazioli and Cecelia Leschinski, High School, Hartford, Connecticut
Shirley Holm, Township High School, Palatine, Illinois
Ada Rosalie Holzbach, St. Patrick's Academy, Richmond, Virginia
Sarah Adler, James Monroe High School, New York, New York
Lola Schneider and Gertrude Snow, High School, Beaumont, Texas
Eunice Goodwin, High School, Great Falls, Montana
Jean Dungan, University of Wyoming, Laramie, Wyoming
John Strong, Rosenthal School of Commerce, Columbia, Missouri
Genevieve Meyer, Western State Teachers College, Kalamazoo, Michigan
Maxine Settles, High School, Garnett, Kansas
Clementina Gyslinck, High School, Norway, Michigan
Margaret Pierpoint, High School, Alexandria, Virginia
Mary T. Martus, Holy Trinity Commercial School, Roxbury, Massachusetts
Lucille Desautels, Notre Dame School, North Adams, Massachusetts
Leona Hilliard, St. Michael's School, Pinconning, Michigan
Louise Bibbins, High School, Flandreau, South Dakota
Mary C. Duffy, St. James School, Newark, New Jersey
Mary M. Wirth, St. Joseph's School of Commerce, Carnegie, Pennsylvania
Roberta Miller, The Morton School, Wilkinsburg, Pennsylvania
Mildred Harding, High School, Hillsboro, Indiana

Plate for the March O. G. A. Test

Ruth Haslam, High School, Arma, Kansas
Edviga Nadneika, Nashua Business College, Nashua, New Hampshire
Lloyd Sitze, High School, Fredericktown, Missouri
Venita Fottler, Concord Business College, Concord, New Hampshire
Margaret Roethler, High School, Ontario, Oregon
Florence G. Dwyer, St. Peter's Convent, Jersey City, New Jersey
Ruth Mitchell, High School, Alexandria, Minnesota
Marian Weader, William Penn High School, Harrisburg, Pennsylvania
Rose Martin, High School, Tigard, Oregon
Kathryn Clark, High School, Blue Earth, Minnesota
Mildred Vaughn, College of Commerce, Kenosha, Wisconsin
Virginia Welch and Kathleen Polich, Junior College, Glendale, California
Dorothy Cohen, Washington Business School, New York, New York
Vesta Requa, South Kitsap Union High School, Port Orchard, Washington
Rosalie C. Heffren, Sacred Heart High School, Elizabeth, New Jersey
Kathryn Miller, University High School, West Los Angeles, California
Marion Roland, St. Mary's Academy, Alexandria, Virginia
Violet Mae Gillard, High School, Girard, Kansas
Pauline Helbig, High School, Bemidji, Minnesota
Hazeldean Tippett, High School, Marceline, Missouri
Frank Chambers, St. Mel High School, Chicago, Illinois
Mae Long, High School, Appleton City, Missouri
Maude Goff, Contral High School, Moss Point, Massachusetts

O. A. T. Awards

Fountain Pen

John Ayer, High School, Beaumont, Texas

Pencil

Delia Larson, High School, Brookings, South Dakota

Gold Pin

Barbara Goepper, High School, Kankakee, Illinois
Dorothy Wentzel, Harrold Junior High School, Greensburg, Pennsylvania
Marie Friedel and Myrtle Meyer, Lutheran High School, Milwaukee, Wisconsin
Minnie Rath, Kinman Business University, Spokane, Washington
Grace Kline, High School, Marseilles, Illinois

Silver Pin

Blanche Kisbany, Memorial High School, West New York, New Jersey
Louise Hawes, High School, Redwood Falls, Minnesota
Evelyn Henry, High School, Altus, Oklahoma
Ray Kulick, College of Commerce, Kenosha, Wisconsin
Hazel La Vern Faddis, High School, Superior, Wyoming

Laurence Lane, Kents Hill School, Kents Hill, Maine
Helen Jabionsky, High School, Manhasset, New York
Helen Pietrzak and Alice Bach, Evanston Township High School, Evanston, Illinois
Helen Lapierre, High School, Spencer, Massachusetts
Bess Bullock, Oklahoma Agricultural & Mechanical College, Stillwater, Oklahoma
Irene Stives, Brea-Olinda Union High School, Brea, California
Kathryn Scott, High School, Barnesville, Ohio
Valeria Gerz, Immaculate Conception School, New York, New York
Lorrain Lembke, High School, Stillwater, Oklahoma
James A. Patterson, High School, Campbellton, New Brunswick, Canada
Mary C. Hopkins, Regina High School, Norwood, Ohio

Bronze Pin

Wanda Kurtz, Abraham Lincoln Junior High School, Rockford, Illinois
Vivian Long, Hooker County High School, Mullen, Nebraska
Ruth Conner, St. Ann's Commercial School, Buffalo, New York
Gertrude Cyr, St. Agatha High School, St. Agatha, Maine
Clarence Kosar, Danbury Township School, Lakeside, Ohio
Violet Cress, High School, Kankakee, Illinois
Sara Ebbert, High School, Biglerville, Pennsylvania
Irma L. Hadow, High School, Montello, Wisconsin
Gretchen Abele, St. Mary of the Pines, Chatawa, Mississippi
Albertine Achelpohl, High School, St. Charles, Missouri
Winifred I. Grant, High School, Franklin, New Jersey
Mary Kareog, Catholic High School, Bethlehem, Pennsylvania
Lucille Shonkwiler, Scioto ville High School, Portsmouth, Ohio
Milton Daily, Senior High School, Maplewood, Missouri
Marguerite Healy, St. Peter's Academy, San Francisco, California
Ruth Fecteau, St. Mary's Commercial School, Rochester, New York
Nelda Graupmann, High School, Glencoe, Minnesota
Ruth Hartnett, St. Peter's High School, Mansfield, Ohio
Annie Rodenbeck, High School, Brenham, Texas
Clara Feeldy, High School, Madison, South Dakota
Catherine M. Bott, St. Philomena School, Chicago, Illinois
Jeanette Boller, High School, Nevada, Iowa
Louise Buffin, High School, Sutherland, Nebraska
Wilson Watkins, High School, Lancaster, Missouri
Joyce Winter, High School, Mason City, Iowa
Earle B. Perce, High School, Williamsville, Illinois
Sophie Stuliginski, Catholic High School, Waterbury, Connecticut
Helen Murray, High School, Riverton, Illinois
Ethel Lauber, St. Ann's School, Buffalo, New York
Lilian Shepherd, High School, Alexandria, Virginia
Marianne S. Whitteman, Monmsor High School, Milwaukee, Wisconsin
Joe Lambert, High School, Altoona, Illinois
Virginia Woodruff, High School, Catskill, New York
Josephine Schloegel, Union High School, Willits, California
Virginia L. Petitt, St. Dorothy School, Wickatunk, New Jersey
Henriette Longval, St. Louis Academy, Lowell, Massachusetts
Alice Kelso, High School, Brookville, Pennsylvania
Mary Wilson, High School, Claremore, Oklahoma
Louis Mayberry, High School, Glenwood, Iowa
Leo Schuth, St. Felix School, Wabasha, Minnesota
Mildred Scheli, Holy Trinity School, Roxbury, Massachusetts
Marguerite Heister, St. Joseph's High School, Denver, Colorado
Alice Moore, Junior College, Rochester, Minnesota
Dorothy Benz, High School, Paola, Kansas
Mike Kairis, West Frankfort Community High School, West Frankfort, Illinois
Rita Brouillette, Holy Family School, Worcester, Massachusetts
Antoinette Marinella, St. Joseph High School, Pittsburgh, Pennsylvania
Clarice Rice, High School, Bemidji, Minnesota
Mirella Stehr, St. Joseph's Academy, St. Paul, Minnesota
Lorraine Pitts, Hickman High School, Columbia, Missouri
Ruth Alexander, High School, Saranac Lake, New York
Cecilia Tuite and Seton C. Maloney, St. James School, Newark, New Jersey
Dorothy Waldarke, High School, Ridgefield, Connecticut
Virginia Cotton, High School, Waubay, South Dakota
Louise Holtzapfel, St. Joseph High School, Ironton, Ohio
Alva Anderson, High School, Lead, South Dakota
Laura McKay, Township High School, Savanna, Illinois
Ada Miles, High School, Winner, South Dakota
Elsie Shortridge, High School, Logan, West Virginia
Rose Brown, St. Joseph School, Peru, Illinois
Patricia Brosseau, Notre Dame School, North Adams, Massachusetts
Pauline Hoffman, Catholic High School, Lancaster, Pennsylvania
Helen Goon, St. Elizabeth's School, Baltimore, Maryland
Dathol Haynes, High School, Cairo, Illinois
Mary Ann Kelly, Little Flower School, Spokane, Washington
Carl Brinck, Wethersfield High School, Wethersfield, Connecticut
Ruth Schultz, Lutheran High School, Milwaukee, Wisconsin
Alyce Root, High School, Pottstown, Pennsylvania
Kathryn Beam, High School, Quakertown, Pennsylvania
Lauretta Mather, High School, Darien, Connecticut
Dorothy H. Samuels, Convent of the Good Shepherd, Denver, Colorado

A Crusader Against "America's Most Brazen Racketeer"

(*Concluded from page 426*)

"There are unscrupulous money-lenders who get in touch with bookkeepers or paymasters or foremen in large concerns and who make these men their agents in lending money. It's their job to find borrowers. Suppose one person keeps turning over $2,000 in small loans. If he handles this money according to instructions, he will make a return of $600 a month on it.

"The loan sharks met their match once, though. Judge Landis, now 'Czar of baseball,' was then on the bench in Chicago. A local newspaper had started a drive on money lenders, and Judge Landis and the reputable lawyers of Chicago were aiding the movement in every legitimate way. The newspaper would receive a complaint, turn it over to the lawyer, and the lawyer would advise his client to go into bankruptcy. The lender would be brought before Judge Landis and compelled to show his books. After a severe questioning by the Judge, the interest rate would be divulged. And, since it was between 120 and 480 per cent a year, that would end the case; Judge Landis would declare the bankrupt free of his debt because of the illegal rate of interest. Moreover, since newspaper reporters were always present at such dramatic proceedings, the lender was subject to a merciless exposure.

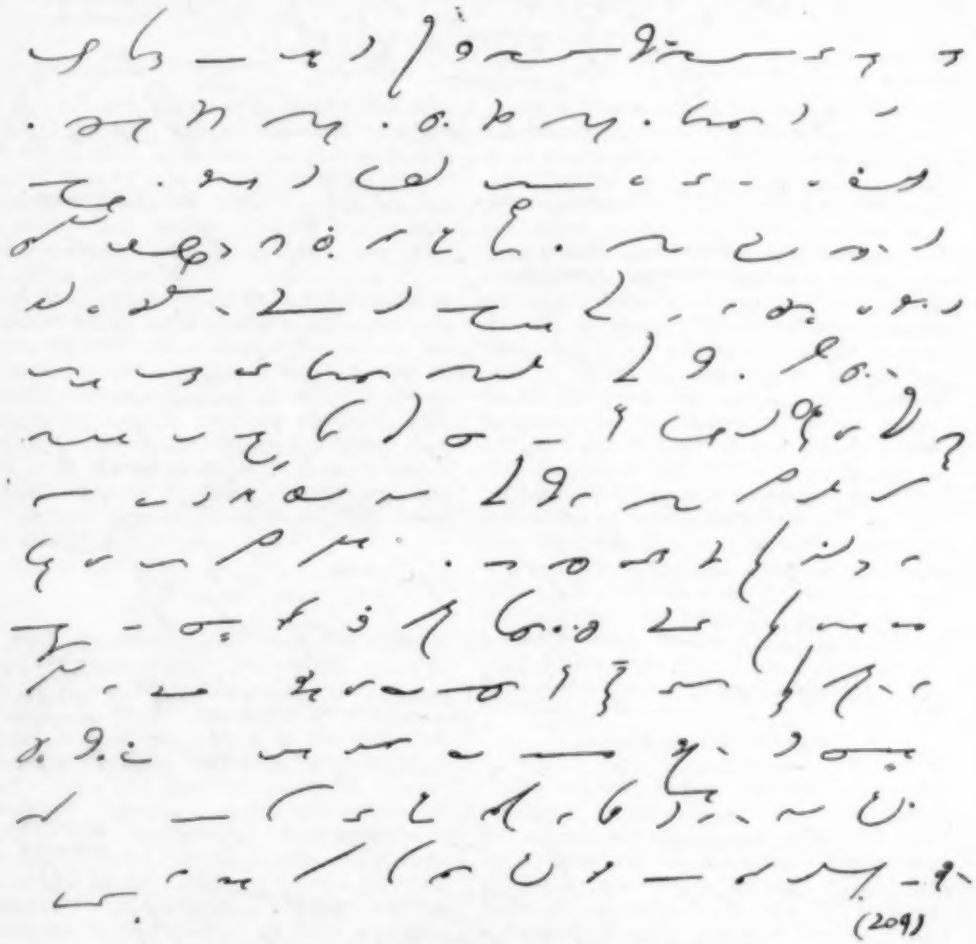
Uniform Rate Law the Only Solution

"Unfortunately for the Russell Sage Foundation and the borrower of small sums—and fortunately for the loan sharks—there aren't many such Judges. So we shall have to keep up the work we are doing until all the States adopt a uniform rate law."

Another Talent Teaser For You!

IT is a fairly wide swath that we are cutting in this plate for you to puzzle over—some such problem as you might meet if you let a spurt of ink fly across the page of your notebook in filling your fountain pen, leaving "black ruin" in its path!

If you can supply the gaps here to make a complete transcript, you'll be in good trim for such an unexpected emergency in your first office job. Only one word is affected in lines 2, 7, 8, 11, 12, and 13; in the other lines, two words, or a phrase.



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Key to Last Month's "Talent Teaser"

(*The italicized words are those missing from the plate.*)

If you want to get the reputation for being tactful, learn *to listen*. Tactlessness usually consists of saying the *wrong thing*. The more you say, the more chance you take *of saying* the wrong thing.

The next step in the *development* of tact is to cultivate a consideration of other people's feelings. This will make you pleasant company, *for you will* naturally wish to make people feel at ease. This is *just* commonplace thinking of others.

The next step in becoming tactful is to avoid personalities. *You cannot* discuss other people without running **grave risks** of saying things which might hurt. **Even if you do not *adversely* criticise, you will be misquoted and the *result* is the same.**

To continue: Induce others to talk about themselves in *preference* to talking about yourself. We all like the subtle *flattery* of being asked what we think and to tell our *opinions*—so it is tactful to ask others for their own opinions.

Finally, *don't be* domineering. When making a statement or objecting to one made, use the suggestion method. *Instead* of saying, "You are wrong," say, "Of course, there is a *lot* in what you say, but under certain circumstances you may not be right." That is tact.

If you are in doubt at any time as to what *to do* or say, it is usually most tactful to look pleasant and keep still.—*From "Your Job," by Harold Whitehead.*

Dictation Practice Must Still Go On

From "Factors of Shorthand Speed"

By David Wolfe Brown

Late Official Reporter of the U. S. House of Representatives

[*One of each pair of words is correct in the place it appears; select the right one as you read along.*]

The SHORTHAND REPORTER

Conducted for the benefit of those already reporting and writers ambitious to enter the field

Daily Copy Jobs

A DAILY copy job is usually the most welcome, and at the same time the hardest, work that the reporter is ever called upon to undertake. It produces revenue, and in that respect is most desirable, but it is a slavish task unequalled in its requirements of concentrated labor and energy by any other trade or profession.

A daily copy job may be, and frequently is, handled alone, but it should be attempted only by a reporter who is sure of himself and his shorthand, and who can endure a twelve- to fourteen-hour continuous grind without letting down mentally or tiring physically. No reporter who cannot consistently dictate from his notes twenty-five pages an hour, or better, should think of handling a daily copy case alone; and certainly it is a job that should be tackled only in good health.

A Typical Case

Take the average daily copy job, running, say, 150 pages a day. The reporter starts in at ten o'clock in the morning, and until one o'clock he writes shorthand—a three-hour grind of reporting. Then, at the calling of the noon recess, he hurries to his phonograph and, during the luncheon hour, he dictates twenty or twenty-five pages, taking time off only to bolt a sandwich or eat an apple. (If he doesn't avail himself of this recess hour to unload as many pages as possible from his notebook to the cylinders, it means that he must put in that extra hour later at night, when his energy is flagging and his notes begin to take on fantastic shapes under the electric light.) At two o'clock, after dictating throughout the recess, he again takes up the burden of writing, and until four o'clock (and frequently later, depending upon the habits of the Court) he plugs along at his table, keeping up with the attorneys and the witnesses. With the adjournment of court for the day, he rushes again to his phonograph.

He has already put in five heavy hours of reporting and one of dictating, and now he faces another five- or six-hour solid grind on the phonograph. Assuming that he wrote 150 pages of shorthand during the day, and that he disposed of twenty-five of them during the noon recess, he has still 125 more to go. Dictating at the rate of 25 pages an hour, and allowing a half-hour for dinner, he will finish the actual dictation by 9:30. Another hour and a half given to indexing exhibits and reading over the transcript as it comes from the typewriting machines, and he will be through by eleven o'clock—assuming, as we have, that Court adjourned promptly at four, that he is able to maintain his schedule of twenty-five pages an hour without too many references to the library for proper names, etc., and that the day's output did not exceed 150 shorthand pages (175 pages is not an infrequent day's work in a criminal case).

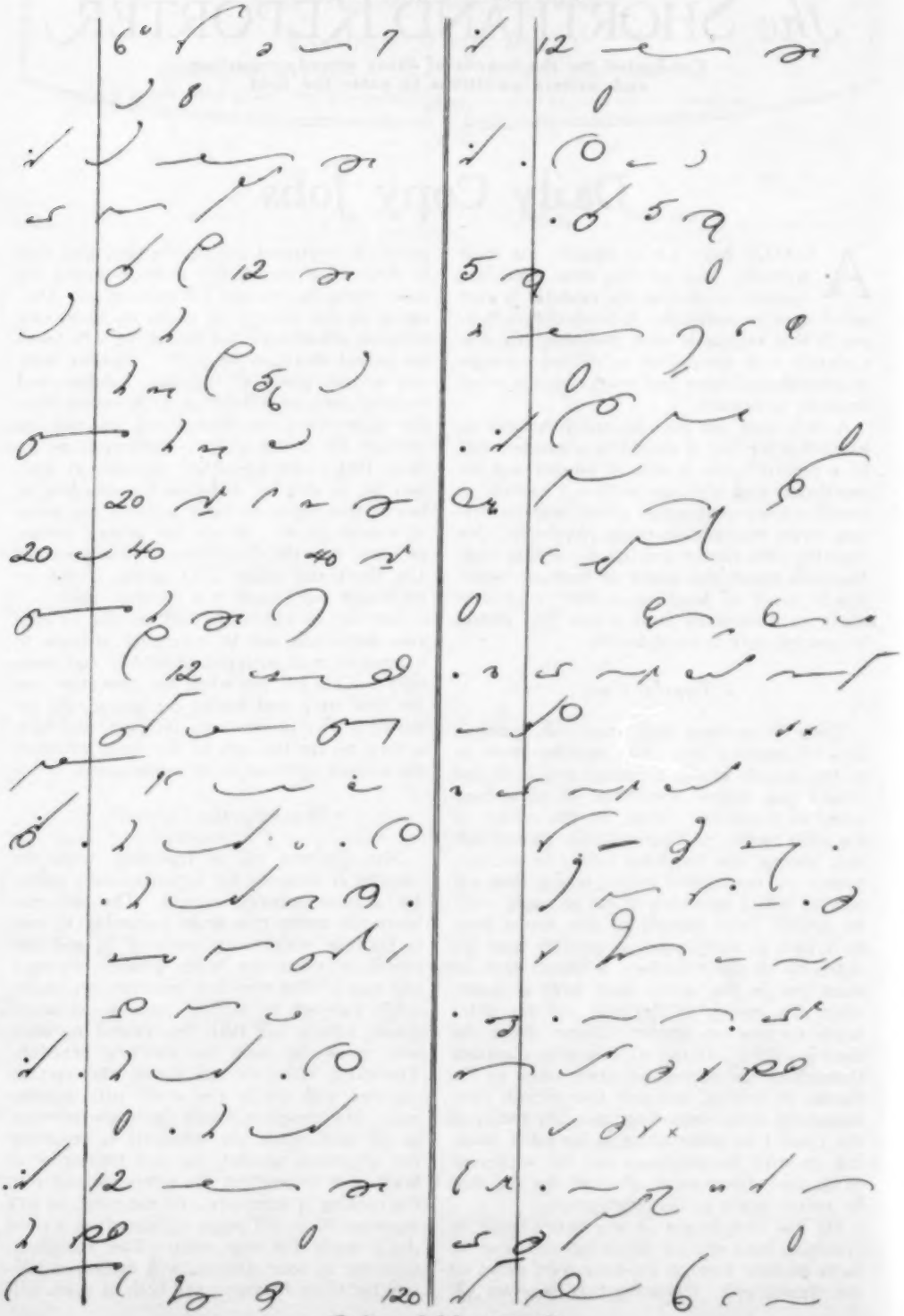
One day of a schedule such as this, or even two days, may not be especially arduous to a reporter well equipped physically and mentally for his job, but when the case goes over the first week and begins the second, the reporter knows he has been laboring, and he is willing to see the end of the case, whatever the revenue involved in its continuance.

Dividing the "Grind"

The one-man job of reporting, when the reporter is equipped for it, undoubtedly makes for a more accurate record. The one man hears the entire case from beginning to end, is familiar with every angle of it, and can therefore transcribe with greater accuracy and speed. But very few reporters are physically inclined to follow such a sustained grind; others feel that they cannot do their best work on such an exacting schedule. Therefore, when he can do it, the average reporter will divide the work with another man. He himself will take the longer morning period and, while the substitute is reporting the afternoon session, he will transcribe at his leisure throughout the afternoon and into the evening if necessary. At the most, he will have but 90 to 100 pages to transcribe, a good day's work for any man. The substitute, finishing at four o'clock, will thereupon dictate his 60 to 70 pages, and both of them will

A Negligence Case—IV

(Continued from the April issue)



(To be concluded next month)

be through and the transcript ready for delivery at 8 o'clock in the evening.

Or the day may be divided in this manner: No. 1 man reporting from ten until eleven-thirty, and transcribing while No. 2 man reports from 11:30 to one; the afternoon being divided in like manner. Working on this division, the day's work may be finished by six or seven o'clock in the evening—assuming, again, that each man is able to follow the grind of dictating consistently twenty-five pages an hour from his notes.

"Relays" Gruelling Work

It is possible for two men, working in fifteen-minute to half-hour relays to keep practically abreast with the day's work and to be finished with the entire day's minutes a half-hour after Court adjourns at four o'clock. This requires, first, two reporters who can dictate their notes at the rate of 30 pages an hour, and, second, a transcribing office close to the courtroom, so that little time will be wasted between relays. This kind of a division, while it shortens the day's work for each man, requires the utmost in reporting and dictating ability, and imposes even more of a strain upon each reporter, to keep abreast of the proceedings, than the one-man job.

A three-man or a four-man relay will naturally ease up the labor and the strain of daily copy, but it is the rare case that will justify the expense of three or four reporters and three operators on the same job. Most daily copy work in the courts must be done by one reporter or two, and two phonograph operators, with delivery of the transcript made late in the evening or early the following morning. It is the sort of work that swells the reporter's income, but it likewise adds to his years and his gray hairs.

Statement of Ownership, Management, Circulation, Etc.

Required by the Act of Congress of August 24, 1912,

Of *The Gregg Writer*, published monthly, except July and August, at New York, N. Y., for April 1, 1932.

State of New York } ss.
County of New York }

Before me, a notary public in and for the State and county aforesaid, personally appeared Louis A. Leslie, who, having been duly sworn according to law, deposes and says that he is the business manager of *The Gregg Writer* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, The Gregg Publishing Company, 270 Madison Avenue, New York, N. Y.; Editor, John Robert Gregg, 270 Madison Avenue, New York, N. Y.; Managing Editor, Charles Lee Swem, 270 Madison Avenue, New York, N. Y.; Business Manager, Louis A. Leslie, 270 Madison Avenue, New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Gregg Publishing Company, 270 Madison Avenue, New York, N. Y.; John Robert Gregg, President, 270 Madison Avenue, New York, N. Y.; Rupert P. SoRelle, Vice President, 270 Madison Avenue, New York, N. Y.; Walter F. Nenneman, Secretary-Treasurer, 2500 Prairie Avenue, Chicago, Illinois; Edmund Gregg, 2500 Prairie Avenue, Chicago, Illinois.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

Louis A. Leslie
Business Manager

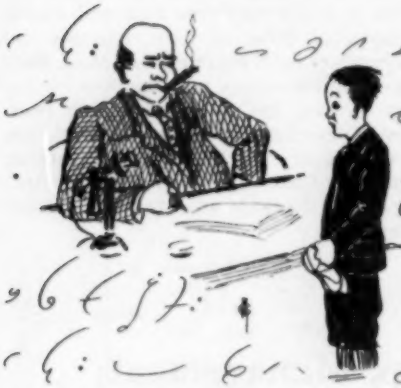
Sworn to and subscribed before me this twenty-first day of March, 1932.

[Seal.] F. L. Sterbenz

(My commission expires March 30, 1932.)

SHORT STORIES in SHORTHAND

Strict Orders



And the Last

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